MOVIE CLASSIC

December

10c
In Canada
15c



Joan Bennett

Mrs. Temple Refuses Fortune for Shirley

FILM FASHIONS, BEAUTY *and* CHARM

FACTORY TO YOU

LATEST MODEL REMINGTON TYPEWRITERS

10¢ A DAY



MONEY BACK GUARANTEE

10-DAY FREE TRIAL OFFER

● Brand new, latest model Remington for only 10¢ a day! Here is your opportunity to get a perfect writing machine at an amazingly low price direct from the factory. Every essential feature of large office typewriters—standard 4-row keyboard, standard width carriage, margin release, back spacer, automatic ribbon reverse. Act now, while this special opportunity holds good. Send coupon TODAY for details.

YOU DON'T RISK A PENNY

We send you the Remington Portable, Model 5, direct from the factory with 10 days' free trial. If you are not satisfied, send it back. We pay shipping charges both ways.

FREE →

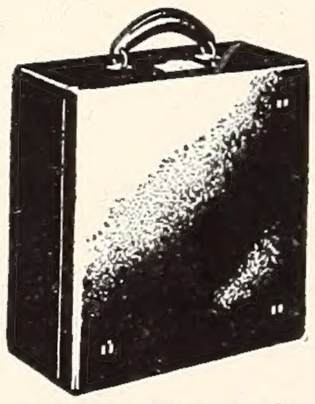
TYPING COURSE



With your new Remington we will send you — absolutely FREE — a 19-page course in typing. It teaches the Touch System, used by all expert typists. It is simply written and completely illustrated. Instructions are as simple as A, B, C. Even a child can easily understand this method. A little study and the average person, child or adult, becomes fascinated. Follow this course during the 10-Day Trial Period we give you with your typewriter and you will wonder why you ever took the trouble to write letters by hand.

FREE →

CARRYING CASE



Also under this new Purchase Plan we will send you FREE with every Remington Model 5 a special carrying case sturdily built of 3-ply wood. This handsome case is covered with heavy du Pont fabric. The top is removed by one motion, leaving the machine firmly attached to the base. This makes it easy to use your Remington anywhere—on knees, in chairs, on trains. Don't delay . . . send in the coupon for complete details!

CLIP COUPON NOW. . .

EVERY ESSENTIAL FEATURE found in standard machines

When you buy a typewriter, be sure you get one of the new, latest models, not a used or rebuilt machine. For you want a machine that has only the latest conveniences and devices. The Remington Model 5 you can get for 10c a day has every essential feature of big office machines.

It is a complete writing machine—the most compact and durable portable ever built, one that will give you years and years of hard service. This beautiful machine offers unequalled economy in first cost, unequalled economy in service. Buy now. It is a real bargain.

SPECIFICATIONS. Standard 4-row keyboard. Complete visibility. Standard width carriage for long envelopes. Carriage return lever designed for easy and rapid operation. Margin release on keyboard. Automatic ribbon reverse. Back spacer. Two-color ribbon shift. Variable line spacer. Adjustable margin stops. Autoset paragraph key (one of the most useful features found on any typewriter.) Weight, 11 lbs. 13 oz. Furnished with Pica or Elite type.

MONEY-MAKING OPPORTUNITIES OPEN. Hundreds of jobs are waiting for people who can type. A typewriter helps you put your ideas on paper in logical, impressive form...helps you write clear, understandable sales reports, letters, articles, stories. A Remington Portable has started many a young man and woman on the road to success.



A GIFT FOR ALL THE FAMILY. If you want a gift for birthday, Christmas or Graduation . . . one Father, Mother, Sister or Brother will use and appreciate for years to come . . . give a Remington Portable. We will send a Remington Model 5 to anyone you name, and you can still pay for it at only 10c a day. Few gifts are so universally pleasing as a new Remington Portable. Write today.



SEND COUPON WHILE LOW PRICES HOLD

Remington Rand, Inc., Dept. 235-12
205 E 42nd Street, New York, N. Y.

Please tell me how I can get a new Remington Portable typewriter, plus FREE Typing Course and carrying case, for only 10c a day. Also send me new illustrated catalogue.

Name_____

Address_____

City_____ State_____

Strike that COLD at the *source* before it gets serious!



Gargle Listerine

to attack cold germs in mouth and throat

AFTER any long exposure to cold or wet weather, gargle Listerine when you get home. Medical records show that late-season football games, particularly, take their toll in health. Heavy chest colds often follow a day in the open. The prompt use of Listerine as a gargle when you reach home is a precautionary measure which may spare you such a serious complication.

Listerine, by killing millions of disease germs in the mouth and throat, keeps them under control at a time when they should be controlled—*when resistance is low.*

Careful tests made in 1931, '32 and '34 have shown Listerine's amazing power against the common cold and sore throat.

Year in, year out, those who used Listerine twice a day or oftener, caught about half as many colds and sore throats as non-users. Moreover, when Listerine users did contract colds, they were extremely mild, while non-users reported more severe developments.

At the first symptom of a cold or sore throat, gargle full strength Listerine. If no improvement is shown, repeat the gargle in two hours. While an ordinary sore throat may yield quickly, a cold calls for more frequent gargling.

Keep a bottle of Listerine handy at home and in the office and use it systematically. Lambert Pharmacal Company, St. Louis, Mo.



LISTERINE

for Colds and Sore Throat

LISTERINE COUGH DROPS

A new, finer cough drop, medicated for quick relief of throat tickle, coughs, irritations.



10¢

SIXTEEN MEN . . .

From the blood-drenched decks of a man o' war to the ecstasy of a sun-baked paradise isle . . . from the tyrannical grasp of a brutal captain to the arms of native beauties who brought them love and forgetfulness . . . came sixteen men from the "Bounty". Now their romantic story lives on the screens of the world . . . in one of the greatest entertainments since the birth of motion pictures!



Three of Hollywood's biggest stars head the notable cast

AMAZING FACTS ABOUT M-G-M's $2,000,000 PRODUCTION

Nearly two years in the making . . . Produced by Metro-Goldwyn-Mayer at a cost in excess of two millions of dollars.

The good ships "Bounty" and "Pandora" rebuilt from original plans loaned by the British Admiralty.

On Catalina Island, picturesque Portsmouth Harbor duplicated exactly as it was in 1787 when the "Bounty" sailed.

A complete M-G-M production unit sent 14,000 miles to tropic waters to film scenes in the actual locale. Six villages erected; 5,000 natives appearing in the Tahitian scenes.

Nearly 25,000,000 have read the famous best-seller by Charles Nordhoff and James Norman Hall . . . . . Now you see it on the screen in all its thrilling reality.

CHARLES CLARK

LAUGHTON · GABLE

In Metro-Goldwyn-Mayer's greatest production

MUTINY ON THE BOUNTY

with

FRANCHOT TONE

Herbert Mundin • Eddie Quillan • Dudley Digges • Donald Crisp

A FRANK LLOYD Production • Albert Lewin, *Associate Producer*

JAMES E. REID
Editor

LAURENCE REID
Managing Editor



The Opera Season Opens in Hollywood—with a number of operatic stars becoming screen stars. Lily Pons makes her bow in *I Dream Too Much*—formerly *Love Song*

DECEMBER, 1935 VOL. 9 No. 4

MOVIE CLASSIC

EDITED IN HOLLYWOOD AND NEW YORK

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MEMBER AUDIT BUREAU OF CIRCULATIONS

"My Headache—Tired Feeling—BANISHED!"



"ISN'T YOUR HEALTH WORTH THREE MINUTES!"

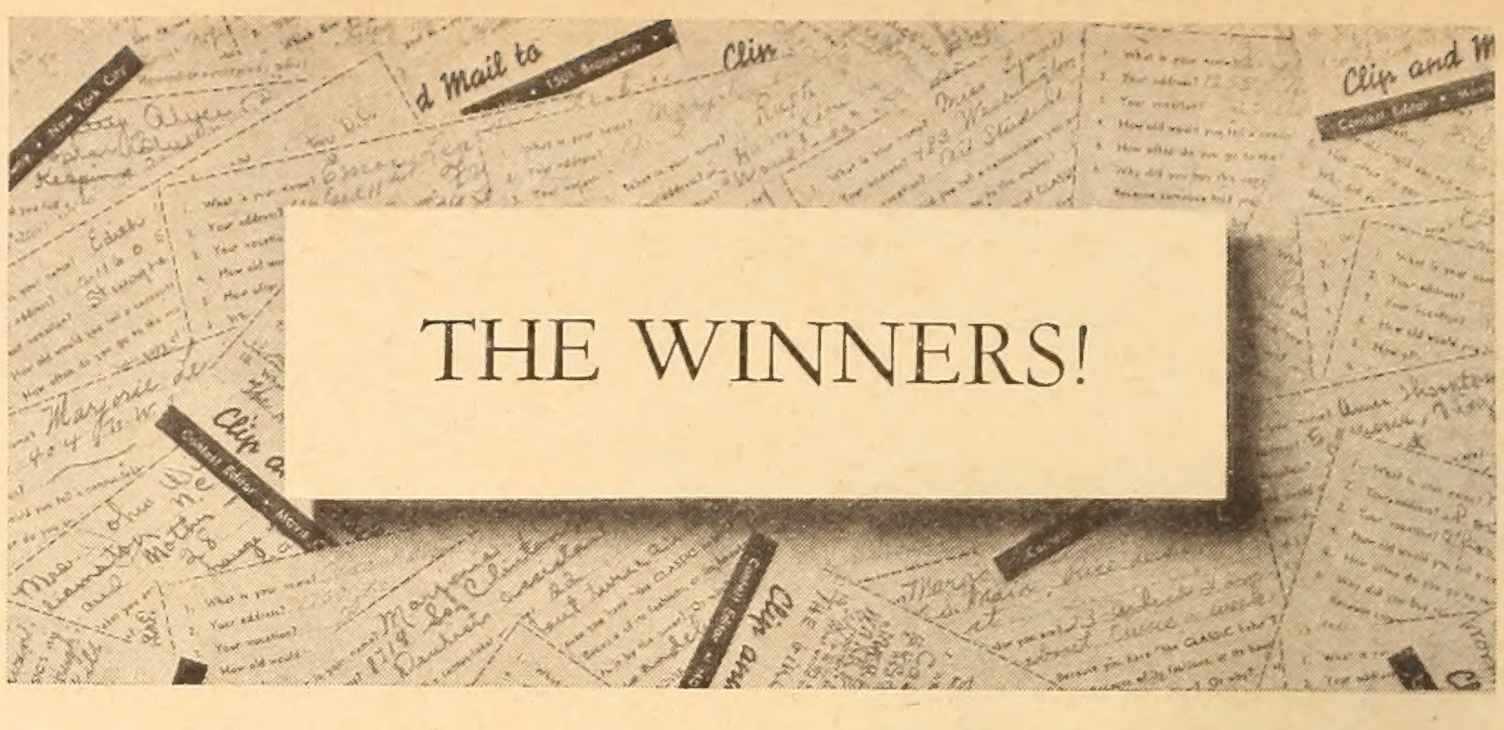
I don't consider three minutes of my time a very high price to pay for banishing headaches and the tired feeling that come from constipation. Particularly when during those three minutes* you simply chew a delicious gum like FEEN-A-MINT. Of course, if you aren't willing to spend three minutes, harsh "all-at-once" cathartics will have to do. But what a difference chewing makes! With FEEN-A-MINT there are no cramps, no griping, no bad after-effects! Try the three-minute way yourself. Only 15c and 25c for a large supply.

ATTENTION, MOTHERS—FEEN-A-MINT is ideal for everybody, and how children love it!

*Longer if you care to



better because you chew it



And a New Contest!

● IN the October issue, MOVIE CLASSIC invited you to "Ask Yourself Ten Questions—and Win a Prize!" We wanted to find out what you enjoy reading most. We wanted to discover what stars interest you most—and why. We wanted to learn a little about you, personally—so that we could feel as if we knew you.

And we appreciate your frank answers. Answers by the hundreds, then by the thousands, from every section of the country, from people of all ages—answers that will help us to give you—and you—and *you* the kind of magazine that *you* want to have.

The contest, you remember, hinged on the answers to the tenth question: "What would you suggest as a title for a story about your favorite star?" The judges name these as the readers who submitted the most interesting titles:

First Prize ($25)—Mrs. R. M. Riley, 809 S. 15th St., Quincy, Ill., for *Why I Fell in Love with Jean Harlow . . . by William Powell.* Second prize ($10)—Mrs. Firmin Coyle, Sanator, S. Dak., for *What the Stars Forecast for Shirley Temple.* Third Prize ($5)—Edna Faye Peacock, P. O. Box 117, Walnut Cove, N. C., for *What Motherhood Means to My Career . . . by Norma Shearer.* Next ten prizes ($1 each): Jean Sanford, 2265 Adams Ave., Norwood, Ohio, for *My Stepping Stones to Stardom—Claudette Colbert;* Jessie Thompson, 5136 Seventh Court, South Birmingham, Ala., for *What I Admire Most in a Woman . . . by Nelson Eddy:* Catherine Spillane, 3914 Eighth Ave., Brooklyn, N. Y., for *How to Find Out If You Can Sing—Jeanette MacDonald;* Jerrie Kyle, 900 College St., Kinston, N. C., for *Step This Way—Ginger Rogers;* Mary Karmazin, 118 N. Morris St., St. Clair, Pa., for *What Freddie Bartholomew Thinks of Greta Garbo;* Mrs. R. W. Scellars, 159 S. Detroit, Los Angeles, Calif., for *"Be Yourself —You'll Win!" . . . Jean Parker;* Aileen Ditmer, 1260 Colwick Dr., Dayton, Ohio, for *How Mary Pickford Stays Young;* Julia McCaskill, Marianna, Fla., for *Poise . . . by Irene Dunne;* Lorena E. Brooke, 72 E. Fifty-Fourth St., New York City, for *Why Be Ordinary?—Joan Crawford;* Dorothy Hanley, 662 King Philip St., Fall River, Mass., for *Miriam Hopkins: She Really Lives!*

Now, because of the popularity of the first contest, MOVIE CLASSIC offers its readers another chance to play this simple, delightful little game of questions and answers. Again, the cash prizes will be (1st) $25; (2nd) $10; (3rd) $5; (4th to 13th) $1 each. (See the rules on page 8.)

Obey that impulse! Tell what you like—and try your hand at title-writing!

1. What is your name?.....
2. Where do you live?.....
3. What is your vocation?.....
4. How many birthdays have you had?.....
5. Why did you buy this copy of CLASSIC?.....
6. What three features do you like best in this issue?.....
7. What three photographs?.....
8. Are you reading Nina Wilcox Putnam's new novel, "Screen-Struck"?.....
9. What star would you like interviewed?.....
10. What title would you suggest for the story?.....

Clip and Mail to

Contest Editor • MOVIE CLASSIC • 1501 Broadway • New York City

Coming Soon

to special theatres in leading cities . . . following its remarkable reception in NewYork and other world capitals . . . the spectacle connoisseurs consider "the most important production ever done in talking pictures."

WARNER BROS. PRESENT

MAX REINHARDT'S

FIRST MOTION PICTURE PRODUCTION

"A MIDSUMMER NIGHT'S DREAM"

By WILLIAM SHAKESPEARE

Music by FELIX MENDELSSOHN

The Players

James Cagney	Joe E. Brown	Dick Powell
Anita Louise	Olivia de Havilland	Jean Muir
Hugh Herbert	Frank McHugh	Ross Alexander
Verree Teasdale	Ian Hunter	Victor Jory
Mickey Rooney	Hobart Cavanaugh	Grant Mitchell

And nearly one thousand Dancers and Supernumeraries

Owing to the production's exceptional nature and extraordinary length, it will be presented only twice daily, with all seats reserved. To insure your early enjoyment of this picture it is advisable that you

Purchase Tickets in Advance

Selected
TO CELEBRATE GB'S FIRST ANNIVERSARY

GB'S EIGHT ★★★★ ★★★★ STAR SPECIAL


RICHARD DIX


LESLIE BANKS


HELEN VINSON


MADGE EVANS*


C. AUBREY SMITH


BASIL SYDNEY

"TRANSATLANTIC TUNNEL"

New York to London

THE MOST GIGANTIC FEAT IN ALL HISTORY

GB THANKS

Walter Huston • George Arliss for graciously contributing portrayals of the President of the U. S. and the Prime Minister of England . . .

Directed by MAURICE ELVEY

COMING SOON

A GB *Production*

** Courtesy of M. G. M.*

They're the Topics!

New notes on personalities who are always good news!

ONE of the most unwelcome surprises of the month was the friendly, but final parting of Frances Dee and Joel McCrea. Married in 1933, they were generally considered one of Hollywood's model married couples. In 1934, putting her marriage ahead of her career, Frances left the screen to become the mother of Joel Dee McCrea. Returning to films only recently, in *Becky Sharp,* she had found new and greater success, climaxed by her latest performance—in *The Gay Deception.* Joel, at the same time, had been rising to new heights, his latest rôle being the romantic lead opposite Miriam Hopkins in *Barbary Coast.* There is irony now in the fact that they will not share in each other's success . . . There was less surprise in the quiet Mexican divorce of Claudette Colbert and Norman Foster. For a number of years, they have occupied separate homes, explaining that the plan would assure a happy marriage, since—unlike most married couples—they would see each other only at their best. It was a good idea, theoretically . . .

Mary Pickford, autographing several hundred of her books at a Los Angeles department store, recognized a woman-purchaser as Myrta Sterling, who once worked with her in Biograph pictures, later was starred in a series of comedy shorts, and still later played "bits" in a few talkies. And Mary told her: "I'm going to make my own pictures again and I want you and others of the old days to remember that I am going to find a place in my productions for as many of you as I can." *That's* Mary Pickford! . . . Rumors that she is about to marry Buddy Rogers can be temporarily overlooked. For one thing, her final decree of divorce from Douglas Fairbanks, Sr., is not final until 1936 . . .

By the time this appears, it is expected that Joan Crawford and Franchot Tone will be bride and groom—or will have announced that, as long suspected, they have been secretly married for some time . . . Ramon Novarro has inaugurated a new preview stunt. At the preview of *Against the Current,* the Spanish picture he directed and produced, he was surrounded by well-wishers and autograph-seekers, mostly feminine. He gave no autographs, but every female who stepped up to shake his hand received a Novarro kiss. There have been no rumors yet that the innovation will spread . . . Another star gone charitable is George Arliss. He received a $30,000 overtime check for work on his new G-B picture, *Mister Hobo,* and gave it back to the studio.



Photo by Ralph Daigh

Fredric March and Florence Eldridge sail abroad for a vacation. He wanted a chance to read *Anthony Adverse* . . .

A belated movie discovery is Irvin S. Cobb, the noted humorist, who appeared with his good friend, Will Rogers, in *Steamboat 'Round the Bend.* He is now to be featured in *Everybody's Old Man* . . . Still another is Fred Stone, another good friend of the late great Will Rogers. Fred was a hit in Katharine Hepburn's *Alice Adams* and now is the father in *Ah, Wilderness*—a rôle that Will played on the stage . . .

Douglass Montgomery, sailing for England on the Normandie, was practically mobbed by autograph-seekers. Only the day before, he had told us that he wasn't a celebrity, but just an actor—even after his performance as [*Continued on page* 10]

Rules for Contest on Page 6

These are the only rules in our new contest: (1) All entries must be addressed to Contest Editor, MOVIE CLASSIC, 1501 Broadway, New York City—and submitted on coupon printed on page 6, or a facsimile. (2) They must be in our office not later than November 20, 1935. (3) All entries, to be eligible, must have answers to all ten questions. (4) The decision of the judges—the editors of this magazine—will be final, and in case of ties duplicate prizes will be awarded. (5) Members of the MOVIE CLASSIC organization and their families are not eligible to compete.

Winners will be announced in the February, 1936, MOVIE CLASSIC.

P.S.: And, in addition, you can tell your movie thoughts to MOVIE CLASSIC'S Letter Editor (see page 82)—and be eligible for other cash prizes. Not only this month, but every month.

"Not the least of my luxuries

IS LISTERINE TOOTH PASTE" SAYS MISS ELISABETH REMSEN

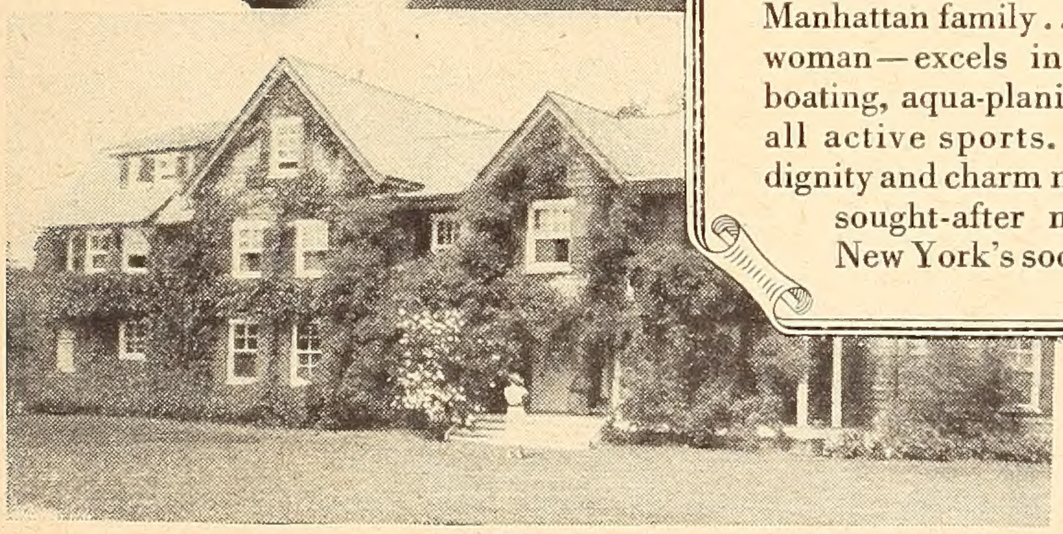


Miss Remsen shown on one of her thoroughbreds which she rides daily, rain or shine, in Central Park or the quiet paths of Long Island's famous south shore where she summers.

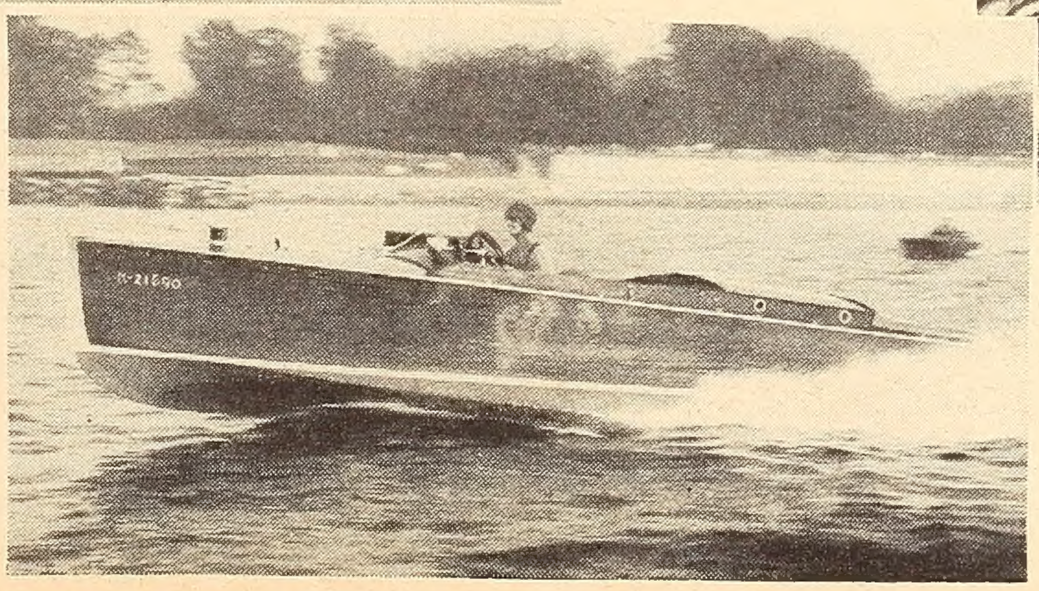


Miss Elisabeth Remsen
OF
REMSENBURG, L. I.

and New York City . . . member of distinguished and conservative Manhattan family . . . ardent sportswoman—excels in riding, speedboating, aqua-planing, golf, in fact all active sports. Her position, dignity and charm make her a most sought-after member of New York's social groups.



Remsen House . . . Built by Miss Remsen's forebears—full of rare pieces reflecting the traditions and heritage of an old family.



One of Miss Remsen's particular delights—her speedboat. She drives it very capably on the Atlantic as well as Shinnecock Bay.

"I like it for its gentle action and its pleasant after-effect"

WHAT a fine compliment to this exceptional dentifrice . . . that women and men of Miss Remsen's position—people able to afford any price for tooth paste—prefer it to all others. More than 3,000,000 people now use it regularly. They are simply delighted by its results.

If your teeth are dull, off-color, and look only half clean, start using Listerine Tooth Paste now. See how quickly it brings improvement.

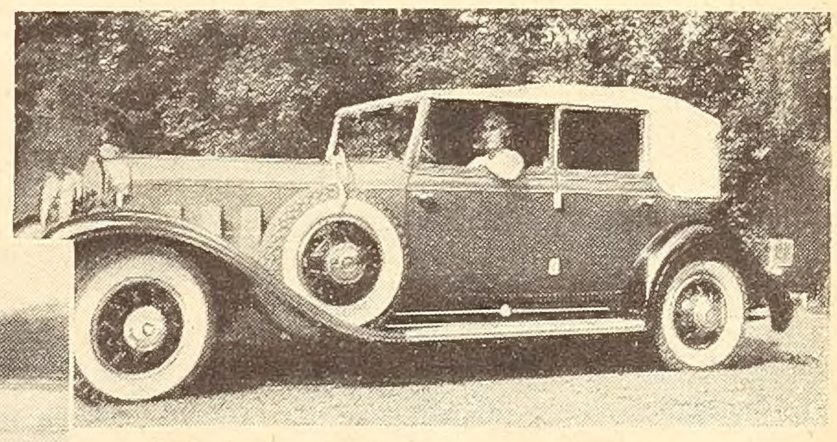
Note how thoroughly but gently it cleans—and how quickly. Thousands are won by this speedy action.

See how it erases unsightly surface stains and discolorations. "Magically," say many. Note the brilliant flash and lustre it gives after brushing is over.

The really remarkable results that Listerine Tooth Paste gives are due to special, delicate, light-as-a-feather cleansers not found in ordinary dentifrices.

As they cleanse so gently, they also polish . . . softer than enamel, they cannot harm it and so can be used year in and year out without danger.

Start now to give your teeth better care. Get a tube of Listerine Tooth Paste and let it show you what it can do. Lambert Pharmacal Company, St. Louis, Mo.



Miss Remsen's car—a familiar sight along the roads around the fashionable Hamptons . . .

LISTERINE
TOOTH PASTE
Large Size 25¢ . . . Double Size 40¢

FOUND!



—a new beauty in your hair

•You never knew it was there. For years, perhaps, you put up with dull drab hair . . . until . . .

"Try Admiracion Shampoo Treatment," a friend told you. What a revelation! All your life, beauty had lain hidden in your hair. And this modern soapless olive oil treatment brought it to light after just one use.

Admiracion does things that the finest soaps can't do. More than a shampoo, it is a complete beauty treatment—a "deep-down" cleanser, unique scalp-and-hair tonic, and beautifier, all in one. A magic-working oil that *mixes with water* to soften the dust and dead skin cells, undermine the dandruff and wash all impurities away in one rinse.

Unmask the hidden beauty of *your* hair this quick and easy way. Olive Oil base for dry hair, Pine Tar blend for oily.

Admiracion

Soapless Shampoo Treatment



OLIVE OIL PINE TAR

Admiracion Laboratories, Inc., Harrison, N. J.

They're the Topics!

[*Continued from page* 8]



Chidnoff, New York

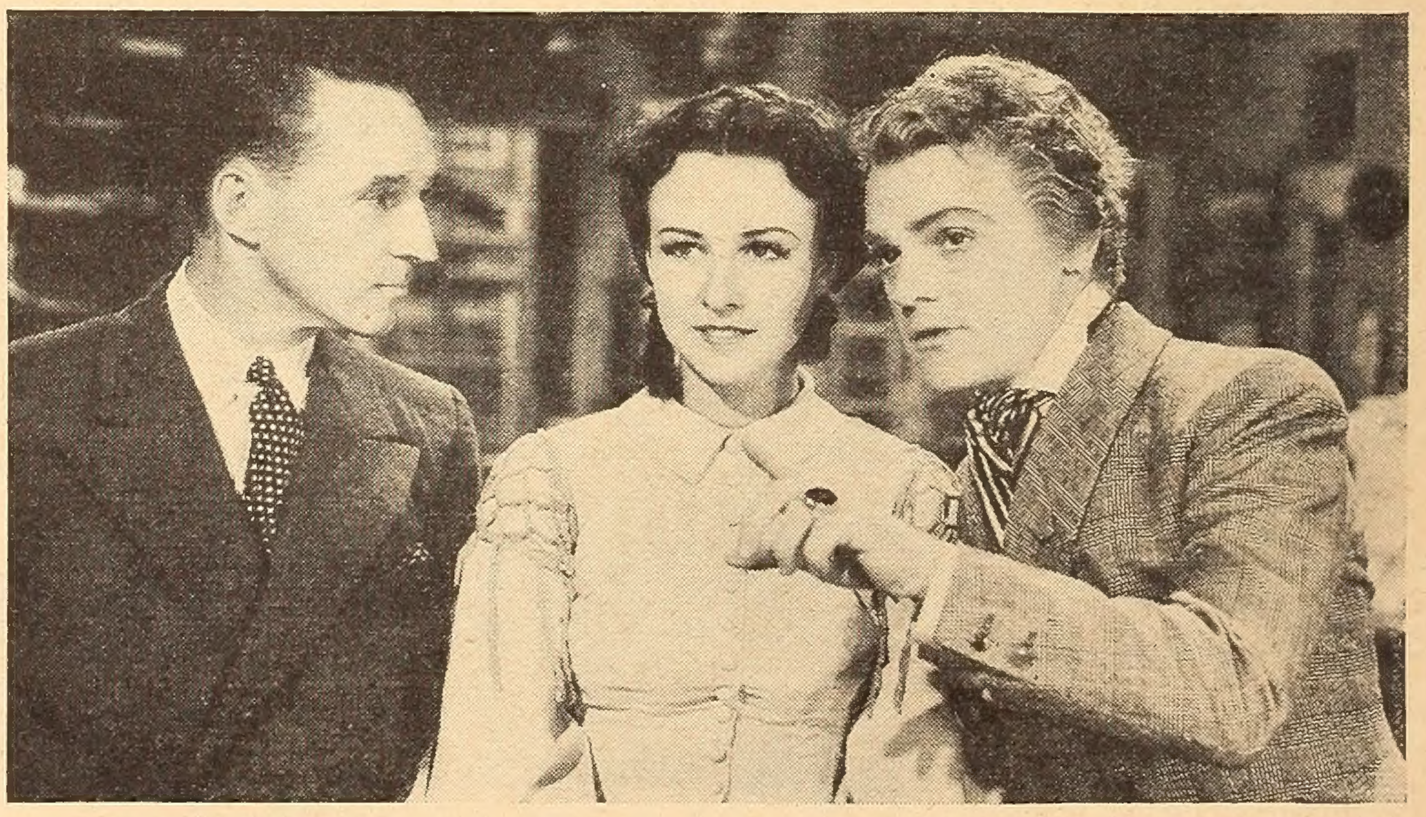
Marta Eggerth, Hungarian beauty, has come to America to sing *Song of Joy*. She couldn't wait to see Jan Kiepura . . .

Stephen Foster in *Harmony Lane*. Chided about the statement, he said, with a laugh, "The farther I get from Hollywood, the better that gag seems to work." Present, to see him depart, was a tall, good-looking, smartly-dressed and mysterious "Miss McLean," who looked very Park Avenue, but declined to identify herself, claiming she "didn't count." Do you scent a new romance, Dr. Watson? . . . Also aboard were Fredric March and his wife, Florence Eldridge, heading for a vacation in England, during which Fredric hoped to finish reading *Anthony Adverse,* scheduled as his next picture . . . Also, Helen Hayes —who temporarily lost her little girl, Mary, in the vast corridors of the giant French liner. Her husband, Charles MacArthur, spotting a normal-sized ship at a near-by pier, inquired innocently, "What's that—a tender?"

Hollywood has two new foreign stars—Marta Eggerth, blonde Hungarian beauty, who is to appear in Universal's *Song of Joy,* and Jan Kiepura, handsome Polish tenor, who is to co-star with sensational Gladys Swarthout in Paramount's *Give Us This Night.* Marta and Jan, reported romantically interested in each other, arrived in New York only a few days apart—Marta reaching America first. Scheduled to depart for Hollywood in a day or two, she resisted all efforts to persuade her to leave prior to his arrival, until convinced that she could not help but meet him almost immediately in Hollywood, since it is "a small town." Each, at cocktail parties for the press in New York, sang for the writers, who aren't used to such stellar generosity. Jan, by the way, sang an aria from the opera *Martha*—which is pronounced *Marta.*

It isn't Loretta Young's fault (unless she can be held to blame for being so gorgeous), but columnists are constantly rumoring her "engaged" to men who later marry other girls. A recent rumor, for example, linked her name with that of Fred Perry, British tennis champion—who later eloped with Helen Vinson. Now they are calling Loretta "Cupid's Stand-In" . . . The Perry-Vinson wedding took place in Harrison, tiny New York suburb, late at night. Unable to find an inn open at that hour, they served the champagne to the small wedding party in a plebeian lunch car —with hamburgers on rolls . . .

A new type of movie camera has been developed (and patented!) by Twentieth Century-Fox. Rifle-shaped and compact, it does away with the huge cumbersome hood or "noise blanket" once used to eliminate the sound of the electric motor. The new device is silent. It is being used for the first time on Rochelle Hudson's new picture, *Snatched* . . . Shirley Temple is about to move to [*Continued on page* 75]

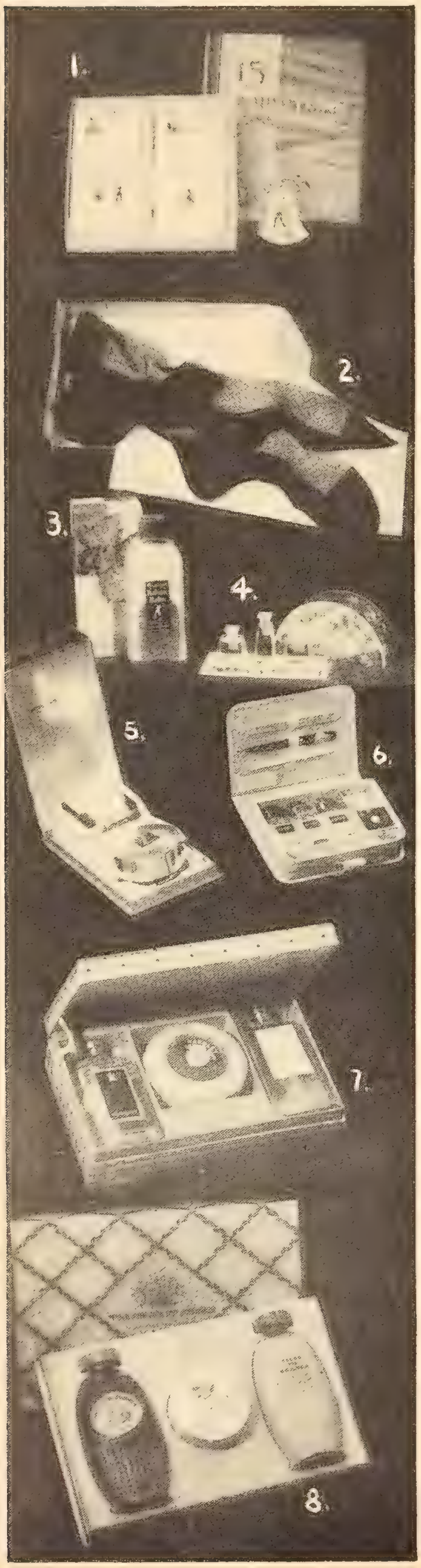


Edsel Ford, who makes automobiles that are popular the world over, visits Hollywood and discovers how movies are given world-wide appeal. You see him on the set of *The Frisco Kid,* with Margaret Lindsay and James Cagney


Your Dreams Of Romance
Set To Music!
Dreams of gay, mad, exciting love! Dreams of glamorous beauty .. brought to life by the charm of the screen's loveliest sing= ing star... and poured forth in an inspir= ing rhapsody of Jerome Kern's music by the glorious voice that thrilled the world!
LILY PONS
in
"I DREAM TOO MUCH"
an RKO=Radio Picture with
HENRY FONDA
Osgood PERKINS • Eric BLORE
Directed by John Cromwell
A Pandro S. Berman Production
Music by JEROME KERN
composer of "ROBERTA"

New Shopping *Finds!*

—Accent on Christmas



1. Christmas cards are a joy to send—and to receive—when they are clever, colorful, completely expressive of the joyous season. And here is a grand boxed collection of fifteen different cards for the low price of 50c. The maker produces hundreds of designs, all outstanding and unusual—and place-cards and tallies that also display the Christmas spirit.

2. Talk about million-dollar legs . . . well, whose wouldn't fit the description in these enticing new net evening hose? Lacy and lovely, they may not look like the old-fashioned Christmas stocking, but they are far more interesting! They are knee-length, with elastic tops (but also come in full-length styles). A glamorous gift for any girl, at $1.95.

3. Give the girl with lovely hands new pleasure in keeping them lovely—with a well-known hand lotion put up in a very special Christmas box. The lotion is fragrant, velvet-smooth and a guardian angel to tender skin. You could even afford to make this one of those gifts-for-yourself . . . at $1.

4. Three little bottles filled with famous perfumes, packaged in shimmering silver and blue, will carry your Christmas message for months to come. The scents are delicate, delightful—and inexpensive at $5 for the trio.

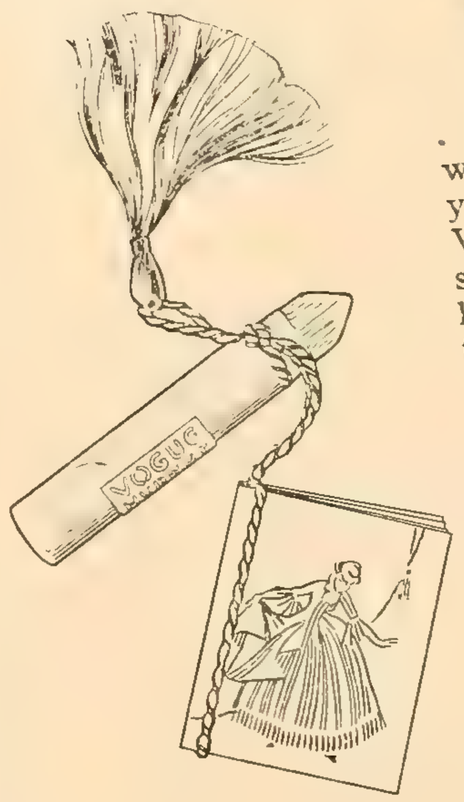
5. Smart-looking, and the sort of thing a girl adores, this cosmetic set includes a compact, lipstick, and box of powder. And the simple, stunning silver-and-black cases make them plain enough for daytime use . . . attractive enough for formal occasions. All for just $2.85!

6. What girl wouldn't be grateful for a manicure set in a sturdy pig-grained-leather case—a set so complete that it even has a finger-rest to hold her hand steady while she beautifies her nails? It contains polish, oily polish remover, cuticle remover, file, emery boards, orange-wood stick, finger-rest and nail-white pencil. An excellent gift for $2.

7. What to give the all-important male—and flatter his good taste at the same time? If you have a man on your Christmas list who makes it a habit to look well-groomed, and is mighty particular about what he uses, here is his gift. The shaving soap in a wooden bowl, after-shaving lotion, and hair tonic are among the most famous of all products for men—and all boxed in a thoroughly masculine manner. The price, too, is attractive—$2.95.

8. Cosmetics are always popular—and never more so than at Christmas. Packed in a gay Yuletide box come three famed beauty aids . . . an exquisite skin lotion, a fragrant face powder, and a skin perfume that anyone would adore. The modest cost? $3.25.

9. Straight from Hollywood, the beauty capital, comes this stunning box containing every make-up necessity . . . powder, rouge, lipstick, melting cleansing cream, skin freshener. [*Continued on page* 56]



Merry Christmas

. . . from the Shopping Scouts! Just to prove what very good Yuletide wishes we have for you, a small, sample bottle of enticing, new Vogue perfume will be sent to you—*free*—by special arrangement with a famous cosmetic house. Just fill in the spaces below and mail the coupon to Shopping Scouts, MOVIE CLASSIC, 1501 Broadway, New York City.

Name .....

Street .....

City ..... State .....



We have been racing from store to store, and shop to shop, scouting for clever Christmas gifts . . . and present a few of our finds here. (More next month!) We can't do any shopping for you, but we'll be happy to tell you the names of any—or all—of these finds. Address Shopping Scouts, MOVIE CLASSIC, 1501 Broadway, New York City . . . enclosing a stamped, addressed reply envelope.

Reduce . . .

your WAIST AND HIPS THREE INCHES IN TEN DAYS

with the
PERFOLASTIC GIRDLE
or it won't cost you one cent!



You Can TEST the PERFOLASTIC GIRDLE and BRASSIERE For 10 DAYS at our expense!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

THE MASSAGE-LIKE ACTION REDUCES QUICKLY, EASILY and SAFELY

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.

KEEPS YOUR BODY COOL AND FRESH

■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the *entire* body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

SEND FOR 10-DAY FREE TRIAL OFFER

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce *you*. You do not need to risk one penny . . . try them for 10 days . . . at our expense!

Don't wait any longer . . . act today!

PERFOLASTIC, Inc.
41 East 42nd St., Dept. 712, NEW YORK, N. Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your

10-DAY FREE TRIAL OFFER!

Name .....

Address .....

City ..... *State* .....

■ *Use Coupon or send Name and Address on Post Card.*

B R I G H T

EYE DEAS



by Jane Heath

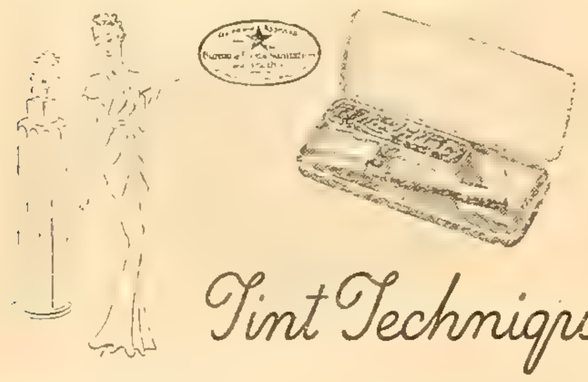
THE NAKED EYE!

To YOUR naked eye, it probably looks as if the country were full of women more beautiful than you, about to steal your best beau! Probably that's the trouble—your naked eye! Try slipping your lashes into KURLASH. Lo! your lashes are curled up in a fascinating sweep like a movie star's, looking twice as long, dark and glamorous. Your eyes sparkle (that's more light entering!), are deeper and more colorful! No heat—no cosmetics! $1, at stores near you.



Sweet Subtlety

Dear Mrs. J. M.—far from being "obvious" eye make-up is extremely subtle. Apply a little SHADETTE—$1—in blue, violet, green or brown to your eyelids, close to the lashes and blend it outward. It defies detection but how your eyes deepen and sparkle!



Tint Technique

Lashes also need never look "made up." Try this Lashtint Compact. The little sponge stays damp for hours—and supplies just the right moisture to insure even applications of the fine mascara. Result: silky, natural looking lashes! $1, in black, blue or brown.

Kurlash

Jane Heath will gladly send you personal advice on eye beauty if you drop her a note care of Department F-12. *The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.*



Virginia Bruce

Joan Crawford

BY LEE DANIELS

Make the Most

THE twenties are a magic age. They bring into fulfillment the promise of beauty made by the teens, enriching it and glorifying it. But only a very few women know how to make the most of the treasures of the twenties—or how to preserve them.

The girl in her twenties all too often betrays her own beauty by her mistakes in make-up. Such is the statement of Jack Dawn, make-up expert at Metro-Goldwyn-Mayer Studios—and beauty adviser to such glamorous women as Myrna Loy, Joan Crawford, Greta Garbo, Jean Harlow, Jeanette MacDonald, Virginia Bruce, Maureen O'Sullivan and Rosalind Russell—all in their twenties.

"The girl in her twenties," Jack Dawn insists, "must realize that it is well to retain that look of sweetness and innocence that she had in her teens. It can be her greatest feminine charm. And she can easily cultivate it if she studies her own face and recognizes the make-up mistakes she may be making. Every woman needs beauty aids—but few know how to use them.

"All lines add age to the face. As she grows older, every woman develops tiny wrinkles that drag the face down. The duty of make-up, then, is to give a lift to the face so that for as long as possible we have the childish roundness and the look of childish naïveté, that are so appealing.

● "IN *making up, remember that the eyes and the mouth are the two features that transmit your personality.* Remember that, if your make-up hardens your eyes and your mouth, it also defeats the very qualities you want to impress upon those whom you meet. A freakish mouth make-up, weird eyebrows or badly shadowed lids detract from natural charm. Emphasize your good features—but don't distort them.

"The color harmony of your skin is important. Many girls have difficulty in deciding on the proper tones of powder and rouge and lipstick and shadow. Here is a good rule to follow: Stand in a light that will shadow the wrinkles around your eyes and your mouth. You can then determine the type of pigmentation of your skin—whether it runs to the browns, the lavenders, the greens, or the creams.

"The next problem is to select good rouge and lipstick that will harmonize with your skin. Discover that by repeated experiment. Remember, however, that cheek and lip rouge must *never* match, but must *always* blend.

"Before you start to make-up, it is well to use one of the foundation creams that make your skin smooth and obliterate large pores. Powder your face carefully. Then study your features.

● "THE ideal face is symmetrical. Whether yours is or not, you can make it appear so. For example, if your lower jaw is heavy in relation to the rest of your face, use a darker powder around your jowls up to where the heaviness ceases. Then use a lighter powder for the upper portion

You'll never be more beautiful than when in the twenties—like the four glamorous girls above. And Jack Dawn, their beauty adviser, tells you how to enhance and preserve that once-in-a-lifetime charm!



Maureen O'Sullivan

Rosalind Russell

of Your Beauty!

of your face, and you will reduce that heavy look. Blend carefully.

"If your mouth turns up at the corners, then make it up according to its natural line. If it does not turn up, bring your lip rouge up at the corners. Mouth make-up, of course, is important. Don't apply lip-rouge with your stick. Apply it with your little finger.

"Be sure to work your lip-rouge in well. To do that, stretch your lower lip over your teeth, and rub the rouge over it until every crevice is thoroughly covered. Rouge a little inside your mouth, and you will thus avoid that ugly darker line that you see so frequently. If your mouth is very large and you want to diminish its size, don't rouge to the corners. Open your mouth, stretch it wide until you make a large O, powder the corners, then bring your lip-rouge up until it makes a curve.

"Don't forget that every line on your face must go up, no matter what make-up you put on," Mr. Dawn continues. *"Don't rouge down. Don't powder down. Don't make up your mouth to a droop.*

"Red is a conspicuous color. Use it intelligently. In applying your rouge, study the position of your eyes and the shape of your face. If your cheekbones are high, keep your rouge low. If your cheeks are sunken, bring it a little higher. If your eyes are exceptionally good, then high rouge make-up emphasizes them and adds brilliance to them.

"The eyebrows are very important in setting the tone for the whole face. Many girls, in emulating exotic actresses, affect exotic eyebrows. It destroys their own character, unless it is in accordance with their particular type. A good rule to remember in make-up is: DON'T COPY. Every face has its own problems and its own requirements.

"In plucking your eyebrows, don't forget to give yourself ample width between the eyebrow line and your eye. Notice in a baby's face the vast space between the two. It is this eyebrow-line that gives a child that ingenuous, innocent look. So pluck your eyebrows underneath, then use a pencil to extend the eyebrow line, if necessary, not forgetting to keep that *upward* sweep. If the bridge of your nose is narrow, the eyebrows should be far apart. If it is broad, bring them closer together.

"Again, remembering that all lines on the face should be kept going up, *don't mascara the outward corner eyelashes.* Instead, take a pencil and place a very narrow line directly over the eyelashes, on the lid. You thus give the effect of an upward sweep without making it noticeable. In applying eyeshadow, it is well to use a very narrow brush, which will give you an exact line over the eye and help you in blending the shadow into the skin as far as the eyebrow.

● "IF YOU have a little puffiness under *the eyes, don't mascara the lower* lashes. It will only throw into relief that ugly swelling. To make it less apparent, fold your powder puff, dip it lightly into face-powder and work it gently into the little wrinkles under the eyes. If you have lines anywhere in the face, try 'erasing' them this way.

"Your nose and chin should be powdered last. Usually, they are the least attractive features of any face. Therefore, don't highlight them. If your nose is very prominent, a little darker powder on the sides will help. Don't rouge your chin.

"After all your make-up is on, take a powder brush and dust off your face. It will give that final touch of creaminess and naturalness to your skin, and help to blend all your make-up into your basic skin tones.

"If you are a woman who brags that it takes you only a minute or two to make-up, you ought to be ashamed of yourself! Make-up is an art. Your face is a promising canvas. If you are not beautiful—or rather, let's say, if you are not extremely attractive when you step away from the dressing-table—then it's your own fault!"

A Big Smile-



and a little Chocolate Tablet

Once this lady fairly loathed the idea of taking a laxative. Postponed it as long as she could. Hated the taste; hated the effect; hated the aftermath. Then she found out about Ex-Lax.

It tastes just like delicious chocolate. Mild and gentle in action . . . approximating Nature. She found it thorough, too, without over-action. There was no need for her to keep on increasing the dose to get results. On every count she found Ex-Lax the ideal laxative. It is the best in America . . . according to America's opinion of it. Because more people take Ex-Lax than any other laxative. 46 million boxes were bought last year alone. 10c and 25c boxes; at every drug store.

GUARD AGAINST COLDS!... Remember these common-sense rules for fighting colds—get enough sleep, eat sensibly, dress warmly, keep out of drafts, keep your feet dry, and *keep regular*—with Ex-Lax, the delicious chocolated laxative.

When Nature forgets—remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

MAIL THIS COUPON—TODAY!

EX-LAX, Inc., P. O. Box 170
Times-Plaza Station, Brooklyn, N. Y.

MP125 Please send free sample of Ex-Lax.

Name .....

Address .....

(If you live in Canada, write Ex-Lax, Ltd., 736 Notre Dame St. W., Montreal)

Tune in on "Strange as it Seems", new Ex-Lax Radio Program. See local newspaper for station and time.

THE *greatest* THRILL IN SOUND



Fresh from new triumphs in radio and opera . . . he thrills you as never before in his most dramatic picture . . . revealing the glamour and glory . . . the comedy and caprice . . . the rivalries and loves . . . the hidden, intimate drama pulsing behind the curtain of the world's most spectacular opera house!

A BURST OF SONG . . . AND YOU ARE IN PARADISE AS THE GREAT TIBBETT SINGS:

PAGLIACCI

THE ROAD TO MANDALAY

THE TOREADOR SONG FROM CARMEN

THE BARBER OF SEVILLE

FAUST

...THE MIGHTY VOICE OF TIBBETT!



METROPOLITAN



VIRGINIA BRUCE
ALICE BRADY
CESAR ROMERO
THURSTON HALL

A

DARRYL F. ZANUCK

20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Directed by Richard Boleslawski

20th CENTURY FOX



Left, Heather Angel and Walter Abel in *The Three Musketeers*

Right, Olivia de Havilland and Errol Flynn in *Captain Blood*

Above, Randolph Scott and Margaret Sullavan in *So Red the Rose*

Romance Returns . . .

"AFTER twenty years of picture-making, I realize that we make pictures for women. They make up sixty per cent of our audiences, in the first place. In the second place, they accompany two-thirds of the men who attend the theatre, and the women generally select the entertainment. . . . With this in view, it is heart appeal and romance which count most in pictures. Some of the films that receive the finest critical acclaim are box-office failures because they fail to thrill women."

Thus says Jack Warner, production head of Warner Brothers-First National Pictures, as quoted by Mollie Merrick, in her syndicated column. And there is not a producer who disagrees with him.

Hollywood has tried everything else—gangster thrillers, sexy comedies, divorce dramas, prison plays, G-men pictures, big business exposés. It has been trying to give you film fare as exciting and varied and up-to-the-minute as the headlines you read. Headlines arrest the eye, and may register temporarily on the mind, but they seldom reach the heart . . . which has a far longer memory.

Think in terms of headlines, and you are thinking of impersonal things, things which concern few of us intimately. Think in terms of romance, of romantic adventure, of courageous struggles to succeed, and you *are* thinking of things that interest all of us—intimately.

Hollywood has learned that now . . . and romance is returning to films. Hollywood is trading idealism for realism. *Romeo and Juliet* for *Men Without Names, A Midsummer Night's Dream* for *The Bride of Frankenstein.* Hollywood is going to pull your heartstrings again, glorify human nature again, give your dreams something on which to feed again.

● ABOVE are three scenes from three new pictures, made by three different studios, all showing the new trend. *The Three Musketeers,* as a novel, is a classic of high-spirited adventure, romance, laughter, and tears. *Captain Blood,* though written by a modern, Rafael Sabatini, is in the same mood. And *So Red the Rose,* by Stark Young, is perhaps the greatest glorification of the romance of the Old South ever written. And these are only three of the romantic treats in store for you.

A Midsummer Night's Dream, already released in world capitals, will soon be bringing romantic fantasy to your neighborhood theatre. *A Tale of Two Cities,* Dickens' romantic masterpiece, unfolding against a background of the French Revolution, is coming. And *Mutiny on the Bounty,* the stirring tale of a small band of seamen that dared to seek a new life. And *Peter Ibbetson,* telling how two lovers, long parted, finally saw a dream of reunion come true.

Norma Shearer is filming *Romeo and Juliet,* most immortal of all love stories. Nelson Eddy and Jeanette MacDonald are making *Rose Marie,* offering romance with music, as Gladys Swarthout and John Boles are in *Rose of the Rancho.* Fredric March is about to relive the high adventures of *Anthony Adverse.* Charles Laughton is filming *Cyrano de Bergerac.* Gladys Swarthout will soon sing the passionate tragedy of *Carmen.*

We all ought to meet at the movies!

James E. Reid

THIS DRAMATIC WORLD



June Knight—
December Day

Give us a June Knight, a hillside, and snow—and we'll show you how to get zest out of living! Here is a twenty-two-year-old who enjoys life, whether she's dancing, singing, acting—or tobogganing. And she makes the thrill contagious. This is one vivid proof. You will find more in "Broadway Melody of 1936"

THIS DRAMATIC WORLD



Young, intense, Katharine Hepburn is as dramatic as a million girls dream of being. And dons boys' garb in "Sylvia Scarlett"!

—Portrait by Bachrach

Chic, provocative, with a sparkle all her own, Paulette Goddard illuminates Charlie Chaplin's "Modern Times." So much so that stardom is next!



Pert Jessie Matthews (right) is England's Star No. 1. She's due in Hollywood after "First a Girl"

Loveliness, talent, magnetic charm —Jean Harlow has them all. She glows with life. The newest proof: "Riff Raff"

—Portrait by Hurrell

Girls You Remember

THIS DRAMATIC WORLD



Brian Aherne is clean-cut, poised, British. Newest of the "gentle lovers," he is with Joan Crawford in "I Live My Life"

—Portrait by C. S. Bull

Forceful and idealistic, Warner Baxter (left) is the epitome of The Fascinating Ma' in "The Kir of Burlesqu

—Portrait by Dyar



Leslie Howard is a merger of sophisticate and dreamer —a man of many emotions. And most of them will be seen in "The Petrified Forest"



Quiet, romantic and one hundred per cent real —that's Gary Cooper, with Marlene Dietrich again in "Desire"

—and Men You Can't Forget

THIS DRAMATIC WORLD



Portrait by Freyer

Ruby

Al Jolson's "li'l Ruby"—Ruby Keeler—was the first to show the movie world that a dancer could become a star. And the first to prove that a dancer could have girlish sweetness. Every picture she has made has been a hit—like her latest with Dick Powell, "Shipmates Forever"



--Portrait by Hurrell

Frances

Serious in this newest portrait, and serious heretofore in films, Frances Dee stages a delightful surprise in "The Gay Deception" by being one of The Most Amusing People of the Year. Any year. Depicting a typical American girl, who suddenly has a fortune of her own to spend, she glorifies a very human being



Fortune for Shirley

"I've sacrificed a million for Shirley," reveals Mrs. Temple—who tells why in this story. It's a story that needed telling!

By HARRY LANG

LET'S do some just-supposing. . . . Let's suppose, to begin with, that you are just a typical, everyday American housewife . . . with two nice boys, a cute little daughter, and a husband who loves you, works hard, and brings home pay-check enough to provide the necessities of life and a few of the luxuries.

You live in a house that is cozy enough, and you do your own shopping and cooking and some of the washing and cleaning. You bargain around, and watch the pennies, and wonder if there will be enough to meet the instalments on the family car and the radio. You're happy enough, in a way, like hundreds of thousands of other American women. . . .

But you can't help dreaming now and then, can you, of how wonderful it would be if somebody would hand you a thousand dollars—or if you could afford to move into that nice house in that nicer neighborhood over on the other side of town—or, in short, if you could suddenly be rich . . .?

Well, then suppose that, out of a clear sky, Lady Fate should smile on your family and make your little girl suddenly famous. And then, as a result, in rapid succession all these things should happen:

A great theater chain offers you $5,000 a week if you will let your daughter appear on its stages about an hour a day—and that offer is good for enough weeks to bring you almost a quarter of a million dollars . . .!

And a broadcasting system offers you up to $500 a minute for every minute your daughter talks or sings into its microphone—for enough minutes to total another quarter-million . . .!!

And real-estate corporations deluge you with offers of $25,000 houses, fully furnished, to be given you free, if you and your family will just please move in . . .!!!

And a foreign corporation begs you to bring your daughter to England for a series of stage appearances, and offers to pay all expenses on the best trains, boats, hotels, everything, and $50,000 besides, for about ten weeks . . .!!!!

And scores of manufacturers of clothing, food, shoes, ice-cream, books, songs, toys, dolls and all manner of things offer you amounts ranging from hundreds to five-figure thousands merely to have your daughter "endorse" and be seen with their products . . . !!!!!

Suppose, finally, that all these offers total a million dollars and more, within a couple of years . . . Would you—*could* you—say "No"? . . .

● *Well, Shirley Temple's mother DID SAY "NO!"*

And, what's more, Mrs. Gertrude Temple still is saying *"No!"* to offers, every week of the year. *She has already sacrificed, in cold cash, more than a million dollars.* And the reason?

"Because I won't in any way hurt or spoil Shirley one tiny bit for all the money in the world!"

And she means it. I know [*Continued on page* 60]



—*Wide World*

Mrs. Temple (left) intends to keep Shirley as unspoiled as she was at three (above), when she started her amazing career



—*Portrait by C. S. Bull*

Happy in her career, and happy in her home-life, the youngest of the Bennetts proves herself a clever person

Joan Bennett—Doubly Successful!

By B. F. WILSON

THE Gene Markey-Joan Bennett residence is the happiest home in Hollywood. Everyone will tell you so. Most of the movie colony who visit the house ruefully admit it. There is an air about it—a distinct atmosphere of cheerful gaiety that one seldom finds in the private dwellings of celebrities.

It is far from being a pretentious place. The Markeys only rent it. They have not fallen for the lure of owning their own home—and neither one has any yearning for marble swimming pools, banquet halls, or terraced gardens taking up expensive acres. They are too thrifty. They own a little refuge on the beach which they have taken on one of those perpetual lease affairs, and even that possession is preying on their minds. Why?

"I'm superstitious about such things," Joan told me. "I feel that if we bought a house, or decided to build one, something would happen to make us move. Then, too, we both like California, but we know we are not going to spend the rest of our lives here. Gene eventually wants to get back East. He says there is a stimulation about New York that keeps every writer on his toes.

"Besides," this lovely girl continued, "while I like to make pictures, some day soon I hope to go back on the stage. I feel that the ideal combination would be for Gene to write plays, and for me to act in them. He writes most of his stories now with me as the heroine. Why shouldn't he write a really good play, and let me act in it? That's what I want to do more than anything else. Don't you think it would be perfectly grand?" she demanded with an eager smile.

● It is an amazing thing that this youngest of the Bennett girls has done. I remember her ten years ago—an adorable little schoolgirl, coming into her mother's drawing-room and making an old-fashioned curtsey to the guests. There she stood—her hair tied up in a babyish ribbon, her pretty little face under the yellow curls, her blue eyes gravely watching the antics of the grown-ups. There was a decided seriousness about her even then that made her a distinct contrast in character to her two older sisters.

The three Bennett sisters! Connie—the belle and the sophisticate to her fingertips, who [*Continued on page* 78]

MIRIAM HOPKINS begins a *new* life

She set out to win fame and success—and she won them. Now she wonders how much of life she missed on the way. Moreover, she intends to find out!

By DELL HOGARTH

MIRIAM HOPKINS is at the crisis of her career. Having attained what she thought she wanted, she wants it no more! Her future in pictures will be different entirely, and soon (perhaps too soon) she will be working for fifty dollars a week as a reporter on the New York *World-Telegram* or impishly poking her freckled nose into the curiosities of faraway Pekin or Timbuktu.

This crisis all came about because Miriam started out on the wrong foot.

Her screen career actually began in Monte Carlo. Some years ago she was luxuriating at the famous resort with her husband. She was a successful actress on the New York stage; he, a successful playwright. But among that host of fashionable revelers they were just an ordinary American couple: a Mr. and Mrs. Austin Parker.

One day as Miriam lolled in the hotel lobby, gazing out through great bay windowns at the shimmering blue of the Mediterranean, her mind dwelt lazily on what her future might hold. Her musings were suddenly interrupted. There was an excited buzz of conversation in the crowded lobby. People jumped to their feet and began to rush toward the door and windows. Miriam glanced up to see a chic French lady staring toward the door with a bright, expectant face.

"Why—what is it?" Miriam asked in French.

"It's Constance Bennett—the famous American movie actress. She's just now arriving. She's . . ."

The awed voice broke off as the crowd at the doorway parted to admit the famous entourage. Miriam glanced uneasily about. Everybody else was standing up as a tribute of respect. Not to be conspicuous, Miriam also arose to her feet. And as she watched Connie Bennett pass along like a queen to the accompaniment of enthusiastic applause, she realized that *there* was the pinnacle she wanted to attain—the golden life—the adoration of the public.

From that moment on her mind was made up. She would be famous.

And now that Miriam has attained her goal, she realizes the tragic truth of Emerson's words: "Be careful what you set your heart upon, because you are sure to get it."

"Fame?" asks Miriam, with a touch of irony in her voice. "An actress is rarely famous. She's glamorous—a passing curiosity—a being strangely set apart for a brief while. Take Eleanora Duse and [*Continued on page* 66]



In "Barbary Coast," Miriam Hopkins plays a character few would have attempted

Models today—

By BEATRICE MACDONALD



Janice Jarratt is the best-known model today. She has movie offers!

THE models of today will be the movie stars of tomorrow—if the future is anything like the present and the past. Models have what it takes to make good before the camera. And here is your opportunity to learn what it takes to make good as a model.

At first glance, the profession looks overcrowded. There are enough models in New York City alone to populate a small city. Only a clever few can possibly make screen stardom.

But just as surely as the sun rises in the east, these few will attain the highest perch on the ladder of fame that movie celebrities mount. *Because it has been done before!*

One of the most interesting common factors in the rise of many famous screen stars is the little-known fact that at one time or another they have been professional models. Making a living by posing for pictures. Artists' drawings. Commercial photographs. Billboards. Posters telling you the benefits of a nationally known pill, or advising you to use none other than a particular brand of gasoline, cigarette, automobile, cosmetic, corset, stocking, beef, cereal, soap, shirt, boat—in short, anything and everything that is a commodity on the market.

If you want something amusing to do on a dull winter evening, take out a number of old magazines and go through their pages. You will come across many a face that is famous today. See that good-looking boy showing off a certain brand of collar, or a new kind of hat? Do you recognize him? Of course you do. Fredric March!

Fredric worked as a model in New York City three or four years, between stage engagements or while waiting for that golden opportunity—that chance to show what he could do with a real part! (He was head over heels in love with his art even in those days, and thought of nothing but the stage.) In between plays, however, he had to eat, and so he pounded the pavement, going the rounds of the photographic studios, posing for some advertising agency one day, posing on the next for a commercial photographer illustrating some magazine stories.

He worked through the John Powers Agency, which has supplied more models to the commercial world in the past ten years than come from all the other sources together.

"March was a great favorite," Mr. Powers—who is an ex-actor, himself—says with a smile of reminiscence. "All the advertising agencies and



Fredric March, between plays, posed for collar ads



Kay Francis was supreme as a Fifth Avenue model



As a child, Anita Louise posed for many artists

Stars Tomorrow!

magazine editors liked him. They called him 'the most reposeful type' to be had. He got up in the top model class, making as much as a hundred and fifty dollars a week when business was good. He certainly was one of the best models I have ever had in my office," he added somewhat wistfully.

● "Kay Francis is another movie star who used to work for me as a model," he continued. "A few years ago she was playing a small part with Walter Huston on the stage. I had to have a girl to show fur coats for an important Fifth Avenue house. So I got her, and she turned out to be just as good as I expected. Kay worked around here for quite a while, modeling gowns, coats, furs. But it didn't take her very long to hit the movies, and once she started, she kept right on going. She is such a resourceful, intelligent person that I think she would make good at anything she wanted to do.

"I'll never forget the day Norma Shearer walked into my place," Mr. Powers said. "She was perfectly lovely, about eighteen years old, and had just come to New York from Canada to try to earn a living by posing. The moment I saw her, I knew she was a 'natural.' She is the only model I have ever seen who I could say was a born actress. In every pose that she did, I could feel she was putting everything she had into her job. It wasn't just a moment's registering of a certain expression. She acted the part—whether it was that of a young housewife showing off a new refrigerator, or a sweet girl graduate carrying a daisy chain for some magazine cover, or a young modern smiling up into some young chap's face as he lighted a cigarette for her, or a Park Avenue deb wearing a new-style gown. All of them were as different in essential delineation when Norma did them as though each pose had been made by some entirely different girl.

● "It isn't so easy to get into the modeling business," Mr. Powers says, seriously and earnestly. "I wish there was some way of stopping so many girls from wasting their time and energy, trying to buck an impossible game. Not one out of a thousand applicants that I have, ever makes the grade. Sometimes I feel that every girl in the United States is determined to become a model! They hear or they read about some of the best ones in the field—such as Janice Jarratt, who has, by the way, already appeared briefly in films and has had numerous screen offers—and they all want to get in. They [*Continued on page 72*]



Norma Shearer was "one model . . . who was a born actress"



Jean Muir, tall and poised, met all the requirements



Neil Hamilton knows the answers to "Hold that pose!"

Did you ever know that many screen stars got their start as models? And do you know what it takes to be a model? This story tells you!

How Fred Astaire Looks at Life



The world's shyest movie star breaks down and gives an interview—in which he reveals some of his most personal opinions

By CAROL CRAIG

AFTER the hit that he made in *Top Hat*—which broke attendance records all over these United States—you might think that Fred Astaire is looking at life with that top-of-the-ladder feeling. He isn't. He's scared stiff about his next picture—worried that he won't be able to repeat. No one else is worrying. But that's Fred—the world's greatest worrier and the world's most modest movie star.

Notice that I didn't also say, "the world's greatest dancer." He hates the phrase (or praise, if you prefer). Every time he reads it, or hears it, he grits his teeth. To Fred, it's too much responsibility, trying to live up to any such title. He'd rather just dance—*and enjoy it!*

There's no doubt that he does enjoy it, now. That's obvious from his facile footwork on the screen. And he says, for the record: "Why shouldn't I like it? It's my work, my profession—I've given my life to it. Some writer recently wondered in pri
up dancing. That's ridiculous.
ably, until I drop in my tracks."

Getting Fred to say *anything* f
of an achievement. His modest
of the press. He dodges the ge
who write. He has learned fr
it seems, that most of them wa
to talk about Fred Astaire. So
than "I Won't Dance") has bec
is, he won't talk unless he knows
discussed, and is promised pers

Running up against this rese
under the delusion that, in priva
about the favors he granted. I los

The meeting occurred on a Sa
hearsal for his radio broadcast.
huge, modernistic, 3000-seat thea
York—empty except for the larg
studio hangers-on. As the RK
me to a seat down in front, still
difficulty of getting Fred to talk



Sylvia Sidney's 10 Pointers for a Career

She is one of the youngest stars. And she found success by following these ten simple rules, which would apply to any other career as well as acting!

As told to
HELEN HARRISON

A CAREER is something you plan, work toward and sometimes achieve. It isn't, as you may think, thrown into your lap like so many ripe plums. Neither is it done with mirrors.

I am not talking only of a picture career—I mean *any* career. Being a successful model, débutante, stenographer, flyer, designer or housewife requires thought and effort, just as does that long, discouraging trek toward movie-stardom. I know. I've climbed, foot by foot of endless miles of film, and sometimes I've wondered how to go on, wondered if there were any short-cuts, any signs along the road besides "detour."

As a result of my own experiences, I can tell you that *there are no short-cuts.* But you *can* save valuable time and many heartaches by doing some intelligent planning. Amelia Earhart didn't step into a plane and fly from Hawaii to California just on blind faith in Providence. Her success was the outcome of years of careful planning and tireless work. That goes for all successful women—and men, too. Secretary of Labor Perkins was not selected at random, nor did Grace Moore just happen to click in *One Night of Love.* Behind every career is work, sacrifice, intelligence, and a clearly defined plan of action.

But how to start planning? Are there pointers that would be effective for anyone and everyone? From my own experience, I'm firmly convinced that there are ten rules that would apply to any career—no matter what that career may be.

● First, I'd say: *Take inventory!* Whether you are ten or twenty or forty, when you make up your mind not to drift through life, but to have a real career, add up your assets and your debits. Work it out systematically. Draw up your own little mental balance sheet. On one side, take stock of what you "have." On the other, what you "haven't." For instance:

The four main assets in career-building are: 1. Looks; 2. Personality; 3. Brains; 4. Charm. Under "Looks" you may enumerate regular features, large eyes, even teeth and a clear complexion. Against those assets you may have to balance such handicaps as hips that are a little too large, lips that are too thin. Under "Brains" you might credit an enjoyment of good books, an ability to speak two or three languages, a good memory, a taste for painting. This will all help you to determine just what line of work would be the best field for your potential talents. Of course, one of the rules of the game is that you must be honest with yourself in your appraisal.

Second: *Perfect your looks!* The possible assets I mentioned—regular features, large eyes, even teeth and a clear complexion—are desirable in the model, the débutante, the successful business woman, the actress. But, let's see, we said the hips [*Continued on page* 71]

Portrait of a Self-Made Woman

CAROLE LOMBARD owes her success today to no one but herself. She was the person who developed her personality, her ability—and even her beauty. Read the whole fascinating story!

By SONIA LEE

CAROLE LOMBARD today is Hollywood's outstanding self-made woman. From the tips of her toes to the crown of her head, from that beautiful figure to that clear-thinking mind, she is a monument to forethought, ambition and relentless self-control. She is a glamorous, inspiring example to women the world over.

In many instances, beauty may be God-given, even intelligence may be inherited, and honesty may come through childhood training—but Carole Lombard is personally responsible for the woman she is today, even to the remaking of herself physically.

She is a unique personality. Alternately, she has the consuming fire of a dynamo and the placidity of a lily pool. She is perhaps the most honest person in Hollywood—because she is essentially honest with herself. There is no phase of herself, either in relation to her work or to her fundamental self, which she allows to be obscured by any confused notions.



"She is essentially honest with herself"

Today she is not only one of the best-dressed women on the screen, but one of the most beautiful, whose beauty is a curious blend of flesh and spirit, which can never be definitely labeled. In the past year, she has taken her place in the upper roster of competent Hollywood celebrities by effective work in a half-dozen productions. After seeing her performance as a temperamental Broadway queen in *20th Century,* not only producers, but the country at large, became aware of this girl's talent, and instantly began to mine her potentialities. (Her newest picture is the colorful *Hands Across the Table,* with Fred MacMurray.)

Here was feminine beauty; here was an honest reaction to emotion; here was a lucid mind that easily comprehended the limitations of a character, as well as its possibilities. Hers was no surface interpretation, but, rather, a keen analysis of drama and emotional expression. People began to suspect a fact that has actually been true for years: Carole Lombard is a person who can subtract fluff from substance; who has almost second sight where people and their motives are concerned.

● She was by no means a remarkable child. She had delicate coloring, a certain grace, a habit of walking on her toes that convinced the family that she was destined to be a dancer, but she had all of a small boy's inclinations and curiosities. She had then—and still has—an insatiably inquiring mind. Nothing daunted her then—and it doesn't now. Even as a child no horse was too spirited for her, no wall too high to climb, no water too swift to swim.

To all intents and purposes the small Jane Peters, who later became the glamorous star, Carole Lombard, might have been a boy. Certainly she had little that would give even an indication that the small girl would eventually, through her own labors, become a famous beauty and a famous actress.

—Portrait by Walling

The first [*Continued on page* 62]



—*Richee*



—*Wide World*

"I loved Duse deeply for her genius and for what she meant to me in a purely spiritual sense"

Tullio Carminati's Immortal Love

Some day the poised Latin lover may marry - but meanwhile he cannot forget Eleanora Duse, "the most feminine woman I have ever seen"

By JANE CARROLL

IN THE life of every man who ever becomes an idol of many women, there is one unforgetable woman—one inspiring woman. The memory of her charm helps to explain his own. At least, this would seem to be true of Tullio Carminati, the blue-eyed, soft-spoken Latin actor —whose sensitiveness, combined with his good-natured suavity, becomes more irresistible each time he makes a picture. (I hope you didn't miss seeing him in *One Night of Love, Let's Live Tonight* and *Paris in Spring.*)

And the "unforgetable woman" in the life of Tullio Carminati, born Count di Brambilla, was a woman who, many insist, was the greatest actress of all time. In books of theatrical history now fast gathering the dust of the years in libraries, you may find some brief biographical sketch of her such as this:

ELEANORA DUSE—Italian actress. Born near Venice, Italy, October 3, 1859, the daughter of Alessandro and Angelica Duse, strolling players. Married Signor Checchi. First stage appearance as child in Les Miserables *in 1863 . . . last American appearance at Metropolitan Opera House in November, 1923, drawing a $30,000 box office in Ibsen's* Lady of the Sea. *Died in Pittsburgh, Pa., April 21, 1924.*

It was of this woman, this superb actress, that Tullio talked to me a certain day not long ago, as we sat in the dim light of his apartment, feeding the [*Continued on page* 68]



Between scenes Lawrence Tibbett goes into a "crooning" act, before Cesar Romero, Virginia Bruce, Director Boleslawski, George Marion, Sr., and Luis Alberni



In "Metropolitan," Alice Brady—a talented singer—plays an untalented prima donna. And Virginia Bruce suddenly reveals a fine singing voice

TIBBETT Returns —in Triumph

"Metropolitan" gives the sensational American opera star his great chance to become a screen sensation

By ERIC L. ERGENBRIGHT

METROPOLITAN is not "just another musical picture"—it is one of the great crossroads in the career of Lawrence Tibbett. On its success hangs his screen future.

Several years ago, he came to Hollywood to star in a series of film musicals. He was the first of the great opera stars to dare the new medium that had been provided by the invention of sound pictures. Like most pioneers, he encountered many obstacles and difficulties. The methods of recording then in use could not do justice to his voice. More important, even, was the fact that Mr. and Mrs Public, to whom the voice of the screen was still a novelty, were not ready to accept operatic pictures.

Tibbett made four films, no one of which was a box-office hit, and left Hollywood as discouraged as so buoyant a personality can be. In the intervening years, he has climbed to even greater heights in the music world, but he makes no secret of the fact that his comparative failure in pictures has continued to rankle. Lawrence Tibbett is not the man to accept setbacks placidly.

As a consequence, when Twentieth Century-Fox offered him the opportunity to star in *Metropolitan*, he accepted with eagerness and determination. Also, perhaps, with just a bit of honest apprehension, for he knew that a failure —which might well result without any fault on his part— would blast forever his hope of a screen career. Tibbett wants a screen career—make no mistake on that point. And it looks as if he will have it now, in a big way.

● He wants to succeed in pictures because he sincerely believes that the screen is the great new medium for music—that it is going to popularize opera and make it part and parcel of the cultural life of every man and woman and child in America. Being fired [*Continued on page 74*]

James Cagney—with a Difference

You feel as if you know him from his films. But do you?..The answer is "No"—until you read this story. Like Jimmy, it packs a punch!

By Ida Zeitlin

THOSE who know James Cagney only on the screen take it for granted that he is twin brother to the roughnecks he plays—a dese-dose-and-dems lad, with a chip on his shoulder and a hard fist swinging free—a product of the New York streets who found his sermons in the paving stones of Hell's Kitchen.

His friends know him as the son of a decorous household in Yorkville, a modest, but peaceable quarter of Manhattan—as a boy who used his fists when he had to, but found the use of his brain a more stimulating process—as a man whose blood is more easily stirred by social injustice than the latest heavyweight bout—who will talk far into the night on any subject at which his mind can tug, and close up like a grim-lipped oyster only on the subject of himself.

In one respect he does resemble his screen characterizations. He has a directness that shies like a nervous horse from any form of pretension. He hates high-sounding phrases that ring hollow with their own emptiness. He will have no part in any pose, intellectual or otherwise. His quiet, caustic tongue has been known to blast a press-agent inadvertent enough to refer to "Mr. Cagney's career."

"Why a career?" he inquired with deceptive mildness. "Why not a job like yours or the bootblack's or the elephant's in the circus? You'll be having me an ah-tist next."

● HE can be pried open if you're lucky enough to discover the right instrument. Tell him you liked him in such and such a picture (if you're wise, you won't tell him, but all of us can't be wise) and behind his impassive front, you can sense his intention to run to cover, managing at best to mutter over his shoulder: "Yes, it turned out well, didn't it?" As many people expand under a compliment, he curls up and does a fade-out. That the compliment may be warmly and spontaneously offered makes little difference. Cagney can't take it.

Tell him that, as a popular actor, he is an object of public interest, and he'll swallow his own skepticism to inquire reasonably: "What can I say that hasn't been said before?" Give him the time-honored spiel about the value of crashing the prints on any terms—and he'll bring his palms down in a characteristic gesture of derision and, with his lower lip caught between his teeth, give vent to a long-drawn "Ph-h-h!" But remind him that writing is your job, as acting is his, and you'll have him on the spot. He may look about [*Continued on page* 58]



Portrait by Scotty Welbourne

SCREEN-STRUCK

This is the dramatic story of an unknown's struggle for success in Hollywood—a story as real as the city of hope and heartbreak

By NINA WILCOX PUTNAM

Illustration by HARVÉ STEIN

THE STORY THUS FAR: Pretty, alert Lola Le Grange—whose mother and father are dead—works as an usherette in a theatre in a small midwest city. Screen-struck, she has one great secret ambition—to win the chance, some day, to be an actress. Her girl friends are amused by her absorption in pictures, particularly the pictures of Clifton Laurence, romantic screen idol. Feeling that they would not believe her or understand, she does not bother to explain that she is more interested in his acting than in Laurence, himself, who is scheduled to make a personal appearance in the theatre.

A few days before this event, Buddy Kane—who works in the theatre office and is wistfully in love with Lola, though realizing that she cannot love him—brings her an inside tip on a great piece of news. A photograph that she had secretly entered, weeks before, in the nation-wide Search-for-New-Faces Contest, conducted by Burnham Brothers' Studio in Hollywood, has won first prize . . . a free trip to Hollywood and a chance in pictures.

She cannot believe it. But the news is true. And on the stage of the theatre where she has worked, Clifton Laurence—who is even more romantic in person than in films—presents her with her ticket to Hollywood. As she leaves the stage, buoyant with excitement, she trips, almost falls. The audience roars with laughter, adding to her torture. Buddy Kane rescues her and drives her to the station to catch a midnight train—to embark on her great adventure. As the train leaves Hopewell, she encounters Clifton Laurence in the Pullman corridor. He recognizes her, seems pleased to see her. She wonders what part this meeting will play in her future. The story continues:

Chapter IV

THAT Clifton Laurence should be on the same train with me, was, when I came to consider it later, not very surprising. But that he, too, was going all the way to Hollywood on the same train and in the very same car with me, was another matter. The realization of it kept me awake far into the night, because the last thing he said to me in the dim Pullman corridor, had been, "How about breakfast tomorrow—say at eight-thirty?" And I had only nodded, unable to speak because I was so surprised.

"Anyway," I decided dreamily, "he doesn't think me a clumsy clown, after all. And what *I* think of *him* is better kept under control—plenty! Because, after all, an invitation to breakfast isn't half as clubby as it might sound!"

But at the breakfast table, with cheerful sunlight flooding the snowy damask and sparkling service, my heart, if not my lips, would not be denied. In the full daylight, Clifton Laurence was an immaculately groomed, incredibly healthy specimen. And any man who looks thoroughly charming while eating breakfast-cereal is super-attractive! He was so natural and so much at his ease that presently I began to feel as if I had known him a lifetime—and in a way, from watching him on the screen, I had.

When I put out my hand for a second hot biscuit, he tapped my wrist smartly, making me drop it. At my look of amazement, he chuckled.

"Just an old Hollywood custom!" he explained. "Your figure, you know. We earn our daily bread, but we are not allowed to eat it!"

"Thanks for reminding me," I said. "But I've always eaten what I wanted—and stayed thin."

"What you think is thin," he warned me, "and what the camera says about it, are usually two different stories. The camera wins. Look here," he went on, "you're completely new to all this, aren't you? The picture-game, I mean."

I nodded, and he went on: "Any stage experience at all?" he wanted to know; and when I shook my head, he said, "What makes you think you can act?"

This rather annoyed me. "I've watched dozens of actresses in dozens of pictures," I declared confidently, "and I know I can do just as well as some of them ever can. Of course, I know there are little tricks I'll have to pick up. But most of it is up to the director. I'm not afraid of Hollywood. The test is the only thing I'm worried about. If that's successful, I'll get by."

He gave me a long, quizzical look. "I hope you're right," was all he said.

● A TRANSCONTINENTAL train, I soon found, is a place where one makes intimate friends of complete strangers in no time at all. The train roared on and on across a glorious, never-ending America, day and night, night and day. The last night on the train, Cliff (he had asked to be called that by now) and I sat late on the observation platform, with a full moon sculpturing the mountains into dream-castles. Our chairs were the only ones occupied, and they need not have been so close together—but they were. Somehow, with this unreal world falling away behind us, we had got to talking—impersonally—about love.

"I think it's the most important thing in life," I was saying. "I'm old-fashioned that way, I guess. But



"That chin is going to catch the shadows badly," the cameraman warned. I began to wonder why in the world they even bothered about testing me. I might have been a wax figure, for all they considered my feelings

I've always felt that rumble seats were made for riding, not petting. *Cheap!* That's what I hate! The way some of the boys in our town . . . oh well, you know."

"The boy who was with you at the theatre?" he asked.

"He has helped give me respect for honesty and sincerity," I retorted promptly.

"Engaged?" he asked.

"Not to Buddy," I said, quickly aware of my blunder. "And I never could be. But when it's the real thing, it breeds respect." [*Please turn to next page*]

"The real thing!" Cliff interjected. "Is there any such animal? After you've made a dozen love scenes—and heard people suspect a dozen different times that you were actually 'living' those scenes—you'll wonder, too. If the make-believe article looks so much like the real thing—how are you going to recognize the real thing when you see it? And the way some women throw themselves at actors doesn't help any."

"I've read a few things about popular actors," I replied dryly. "I know they have to sweep the women off their doorsteps before they can go out in the morning!"

He laughed appreciatively. "Seriously, though," he went on, "Tom Burnham didn't really need to put that clause in my contract—that it would be broken automatically if I married. I have no intention of ruining my box-office value as a bachelor. But not because of that clause."

"What's your reason, then?" I wanted to know.

"Because I don't want to be hurt," he said at last. "Don't mistake me. I like women a lot. But I don't want to fall and get up bruised. People are silly to get married unless they can stay that way."

"Everyone," I said in a low tone, "secretly hopes for that. After all, marriage is all right. It's—it's the people who go into it who are wrong. And they're not always wrong."

"You're a funny kid!" he said with a short laugh. "But you're kind of sweet, at that!"

He stood up. It was late. We would be in Los Angeles in the morning. And there was a moon . . . and a dangerous topic. In the shadow under the awning it was very dark. We might never see each other again.

"There will be a lot of ballyhoo for you at the station," he said in an odd voice. "I may not get a chance to see you, but you know where to find me if I can ever be of help. Keep your chin up!" Without knowing what I did, I put my chin up. His kiss was as electric as it was unpremeditated. I turned and ran—ran the whole surging length of several cars to my berth, never looking behind me. For hours afterward, I lay in my berth with the shade raised, looking out at the starry night, asking myself what he had asked: "How are you going to recognize the real thing?" I told myself over and over, tremulously, "I love him—I have always loved him, even when he was just a shadow to me. And he may never know . . . and, maybe, never care . . ."

● I DIDN'T see him again in the morning. He wasn't there to witness how right he had been in his prediction about ballyhoo for me. As I stepped off the train, a battery of cameras faced me. A publicity man greeted me—a child actress presented me with a huge bunch of flowers while cameras clicked—and reporters buzzed around me.

Then out I went into the California sunshine, beneath an incredibly blue sky, seeing waist-high hedges of crimson geraniums, low-lying white buildings, ingenious shops formed like giant kettles and windmills. The big studio car flashed on mile after mile, through streets with the biggest houses and trimmest lawns I had ever imagined, to the enormous cream-colored Spanish facade of the studio, buried in elaborate flower beds.

Everybody was so kind, so polite, so helpful. There was Mr. Thomas Burnham, the studio head—a big, quiet man with a Boston accent. He looked preoccupied, but he was cordial and . . . far, far different from the comic-strip type I had fully expected. He had, I found out, once edited a nationally famous newspaper.

At luncheon, in the executives' dining room, Mr. Burnham made a little speech, presenting me to the rest of the inner circle, while Burnham newsreel cameras recorded the scene.

"What this studio seeks most earnestly," he said in part, "is talent—real talent. Our gates are never closed to those who have it. On the contrary, it is our duty and our pleasure to serve our audiences with genuine entertainment, and to find new faces and new charm in order to have our entertainment standards on the highest possible level. This was, as you know, the reason behind our recent Search-for-New-Faces Contest, and we hope and believe that in Miss Lola Le Grange we have the making of a real actress and a popular star. Gentlemen, Miss Lola Le Grange!"

My heart was fairly bursting with gratitude as I rose and bowed. "I can't tell you how happy—and how lucky—I am to be here," I said. "This is the proudest moment of my life. And I only wish all my friends could be out here in this wonderful place, too, enjoying this marvelous California sunshine."

When I sat down, I was a little afraid I had rather mixed in some real-estate talk by accident, but nobody seemed to notice. Indeed, nobody noticed me any more the moment the newspaper crowd left. I waited about, at a loss, feeling forgotten. Then at last Mr. Burnham turned and caught sight of me. He summoned a younger man to his side, and they came toward me.

"This is Mr. Hilton, Miss Le Grange," said the older man. "He's going to have your test made right away." Then he hailed another member of the group and was gone.

Mr. Hilton grinned. "Assistant producer is my job," he explained reassuringly. "Don't mind the big boss. He's not unkind, really—he's just busy. Come on, I'll get you fixed up for the sacrifice!"

I picked up my purse and gloves and followed, my heart in my mouth.



"I'll—I'll be even better than my test!" I promised breathlessly. "You'd better be!" said Mr. Kramberg with a little crooked smile

● THE sound-stage where the test was made was dark, confused, and smelled musty. To my surprise, I found that several other people—a young man, and an old lady and a little girl—were also waiting to have tests made. It [*Continued on page* 64]

So Nothing Ever Happens to

ROBERT TAYLOR?



He became an actor because a cricket won a race with a spider . . .

Portrait by Hurrell

His life has been uneventful, he claims. But let's look at the facts about New Sensation No. 1!

BY VIRGINIA LANE

"NOTHING ever happens to me," said Robert Taylor, with a look of honest perplexity in those cobalt eyes of his. "I haven't any startling story to tell. I haven't any background of struggle or adventure. Just plain, everyday Bob—that's me."

"Plain, everyday Bob," it so happens, has Hollywood as twittery as an old maid with a new beau. The moviemakers rate him as "the find of the year." Moviegoers started talking about him when he appeared in *Society Doctor* and the noise reached a tumult by the time he appeared as the romantic lead of *Broadway Melody of 1936.* Now he is heading straight for stardom as the hero of *The Magnificent Obsession,* opposite Irene Dunne.

"Your case history interests me strangely," I assured him, as one psychologist to another. (Originally, he intended to become a psychoanalyst.) "I'd like to do a little personal research."

This allegedly uneventful life of his began, it seems, in Nebraska, not far from the birthplace of Henry Fonda, another blue-eyed six-footer who is putting new life into films. "Dad was a doctor there," Bob explained. "Dr. S. A. Brough. Do you know anything about physicians practising in small western towns?"

I nodded. They're apt to be quiet, self-effacing men who consider fighting blizzards and tornadoes and violent heat all a part of the day's job in that greater fight against death. And their sons are apt to become men of the same fibre.

Bob was an only child. He could (and did) drive the family car at ten, but he liked better his piebald pony, which was big enough to pull a light sled over the road when the snowdrifts were so bad that an auto couldn't get through. It was fun to hitch up "Peanuts" (the pony) and drive his father out to make a call at some farm, with the hard snow crunching underfoot and sparks flying from the pony's hoofs. Once he went with his dad at night. It was twelve below zero and there was not a light on the road. The patient had acute appendicitis. His father had to operate immediately, with the kitchen table serving as the operating table. Bob helped his father. He brought hot water and sterilized instruments and kept a stiff upper lip—until dawn. They knew they had won then. The man was going to live. And Bob felt his legs suddenly sag with nerve reaction. He stumbled out to where "Peanuts" was stabled, buried his face against her and cried himself to sleep.

No, nothing has ever happened to Robert Taylor, who plays a young doctor in *The Magnificent Obsession.* Just life, that's all.

He attended the public school in Beatrice, Nebraska, and thought he was in love with a little blonde until she deserted him for a boy with more ice-cream money. So Bob was off women until he went to college at Doane. Until that time the Big Moment of his life had been the day he graduated into regular he-man clothes from the pongee shirts and Buster Brown collars his mother made him wear. Bob had suffered—but not in silence—over those shirts.

"I think they gave him a clothes complex," confided Butch, otherwise known as Don Milve, who is Bob's pal, no-man, and general adviser. "It takes him a couple of hours now even to pick out a tie. And he sees red every time I try to lend him a pongee handkerchief . . ."

At Doane, Bob heard about Pomona College in Claremont, California. And what he heard he liked. He couldn't know that the fellow who told him about it was an agent of fate in disguise. "They've got a great philosophy course out there," Bob [*Continued on page* 63]

They Saw *Stars!*

All who went on MOVIE CLASSIC'S first annual Movieland Tour not only saw a studio from the inside, but met stars, and were guests at a "celebrity party" at the home of Raquel Torres

BY JACK SMALLEY



Photos by Rhodes

Valerie Hobson, lovely young English actress (standing), greeted the Tour-ists in the Universal Studio commissary



Raquel Torres, who gave the Movieland Tour-ists a grand party, had to pose for photographic souvenirs of the event

IT isn't everyone who can get inside a studio, and "behind the scenes," on a trip to Hollywood. In fact, few ever manage it. Likewise, few visitors ever see any of the well-known players—much less meet them. And fewer still ever step inside a star's home, as a guest invited to a party. But every member of the recent MOVIE CLASSIC Movieland Tour (and there were two hundred members) not only was admitted to the largest film studio in the world, but stepped onto "sets" where pictures were being filmed, met world-famous actors and actresses, lunched with them, and was entertained at the home of one of movieland's most beautiful and popular hostesses, Raquel Torres, wife of Stephen Ames.

That party at the lovely Ames home in Beverly Hills was the memorable climax of a memorable two-week tour, which began and ended in Chicago and included, besides Hollywood, many of the beauty spots of the West.

One of the early thrills of the trip was an overnight stop in the famed lake country of Minnesota—at Breezy Point Lodge, "the Deauville of the North Woods," where everyone was the guest of Captain W. H. Fawcett, publisher of MOVIE CLASSIC and other well-known magazines. Then on went the *Movieland Special* across the glorious Rockies to Seattle, the Pacific, San Francisco . . . and Hollywood!

And hardly had the *Special* arrived in Los Angeles, when Universal City, home of Universal Pictures, was thrown wide open to the entire party. Only a few hours after their arrival in the movie capital, they were achieving the wish of every moviegoer—meeting stars in the flesh, discovering how pictures were made. And most of them admitted that it was the thrill of a lifetime.

And then—luncheon with the stars, in the Universal commissary, where beautiful Valerie Hobson acted as hostess for the studio. At near-by tables sat Edward Arnold, star of *Diamond Jim,* Monroe Owsley, June Martel, John King, Charles Bickford, Charlotte Henry, and Andy Devine.

● THIS, in itself, was a grand party and an exciting one. It would take something pretty grand to top it. But Raquel Torres provided it, with her afternoon party. Other stars, friends of Raquel and Stephen, began to arrive to share in the fun. Handsome Ivan Lebedeff, accompanied by Wera Engels . . Jack La Rue . . . Tom Brown with Paula Stone, actress-daughter of Fred Stone . . . Fritz Lieber, noted stage actor who has just entered films, and his wife . . . Blanche Yurka, another stage celebrity, who also makes her film début in *A Tale of Two Cities* . . . Binnie Barnes . . . Monte Blue . . . Buck Jones, who was stampeded by guests with cameras . . . Alice White, who wanted to hear all about Breezy Point Lodge . . . Herbert Mundin . . . Vince Barnett, who engaged in a burlesque tennis match with Stephen Ames. And last, but not least, there was Renee Davies, beautiful sister of Marion Davies, "covering" the event as Hollywood society reporter for all the Hearst papers.

Everyone was enjoying the party so much that the dinner hour arrived all too soon . . . In parting with their hostess the guests left no doubt of how much they thought of her.

After dinner, the Tourists scattered to take in various other exciting places —the Brown Derby . . . the Biltmore Bowl . . . the Cocoanut Grove . . . the Trocadero.

The next day, some journeyed down to San Diego to the Fair . . . others continued their Hollywood exploration.

Too soon, it was time to board the *Movieland Special* for the homeward trip through Salt Lake City and Colorado Springs. And over and over again, those who went on the Tour said that when the second annual Tour is announced next year, they will be the first to make their reservations . . . for this trip had been the most memorable and thrilling event of their lives!

Did you ever serve a buffet supper on Christmas Eve? It's fun. And Donald Woods and his wife give you ideas for one!



Christmas Eve Buffet Supper

Dixie Chowder
Christmas Aspic Ring
Hot buttered rolls
Mustard Pickles
Currant jelly
Radishes
Celery
Cranberry tarts
Coffee

Give a Hollywood CHRISTMAS EVE PARTY!

By Mary Harding

"'Twas the night before Christmas,
And all through the house . . . ."

WE HAVE to stop right there because they are going to upset the "not-a-creature-was-stirring" tradition at the Donald Woods' house, this Christmas Eve. You see, Donald and his beautiful German wife, who was the Baroness Josephine von der Horck before she gave up her title to become Mrs. Woods, are going to have a party. And since it is to be a midnight party—one of those affairs to which their friends will drop in after caroling tours, other parties, or Christmas Eve church services—things are bound to be pretty festive!

They live in a house that has international aspects. Donald—who plays the Frenchman, *Charles Darnay,* in *A Tale of Two Cities*—and his son Conrad, playfully called "Splinter," are very much American; Josephine is German, and their home is an interesting two-story Spanish type. It is a grand place to have a Christmas Eve party, or any party for that matter. From the outside, it emanates good cheer. Inside, the Monterey furniture is so informal it is best described by one simple word—"homey." But about that party:

"To tell the truth," Donald confides, "no one is exactly invited, but our friends always do drop in on us on Christmas Eve, as well as on Christmas night, so we always try to have something good to eat, and a table all set as a sort of welcome."

Because of the informal "dropping in" custom, the supper is always of the buffet type and the big table is lovely with holiday decorations. This year the table will be centered with a miniature Christmas tree, bright with baubles, tinsel, and crystal snow while a tiny plaster Santa Claus bids the guests welcome to the feast. The silver, napkins, plates and goblets will be arranged on the table, along with such things to eat as pickles, nuts, and biscuits. Back of the table, on the buffet, the delectable hot foods will be served from steaming casseroles. Then, of course, there will be Mrs. Woods presiding over the tea-table pouring coffee and wishing Happy Yuletide to her guests.

"When we have a buffet supper," explains Mrs. Woods, "I feel that the hostess should play as important a part as she would if presiding at a dinner. For that reason, I set my tea-table with the coffee service and cups so that I may pour for the guests as they come around the large table. I find that this little effort on the part of the hostess gives the party a 'chummier' air."

Then she told me about the simple, but excellent menu she is planning. (You will find it boxed at the top of the page.)

"What is Dixie Chowder?" I asked Mrs. Woods.

"Well, for one thing," she said, "it isn't fish or sea food at all. It is chicken, which is very popular below the Mason and Dixon line. I'll give you the recipe."

I whipped out my notebook to take down the details of a dish you'll love:

DIXIE CHOWDER—In large casseroles, place three pounds of chicken, cut as for [*Continued on page* 69]



Above, one of Garbo's dramatic hands

Above, Toby Wing's youthful hands

Above, Loretta Young's charming hands

Right, Carole Lombard's graceful hands

You, Too, Can Have *Winning Hands*

Beautiful hands—and beautifully cared-for hands—make any woman glamorous. Hollywood has proved that. Now you can prove it, too!

By Alison Alden

WHAT do your hands reveal about *you?* In a hundred subtle little ways, they can tell the world what kind of person you really are. Whether you are charming and poised and have self-respect, or are self-conscious and untidy and careless, those quiet gossips—your hands—will *tell all.* And it's up to you to see that they say that you have a winning personality.

Any screen actress can give you that beauty lesson. She has already had to learn it, herself. She has learned that, without her ever knowing it, her hands can create impressions that others unconsciously absorb. She has learned how to make her hands graceful, as well as "lovely to look at, delightful to hold." And you can do likewise.

Consider the famous hands shown on this page. Do you suppose they always revealed what they do today? When Greta Garbo worked in a Stockholm department store, were her hands so glamorously dramatic? When Carole Lombard was a bathing beauty, were her hands so unmistakable a trademark of graceful sophistication? The answers are "No." And what Greta Garbo and Carole Lombard have done with their hands, and *for* their hands, you can do for yours.

The important thing is to make your hands expressive of personal charm. You can cure them of awkwardness by studying the way the stars use *their* hands—and by remembering always that if you move your hands simply, you will be moving them gracefully. And you can cure them of that "neglected" look—you can make them soft and white and feminine—by taking a few tips from Hollywood.

Almost every star, regardless of the fact that she has frequent professional manicures, gives her hands regular "home beauty treatments." And the methods favored by almost every star today may be summed up in seven brief hints:

1. Be sure to soak your nails in a dish of warm, soapy water for a few minutes before you begin a manicure.

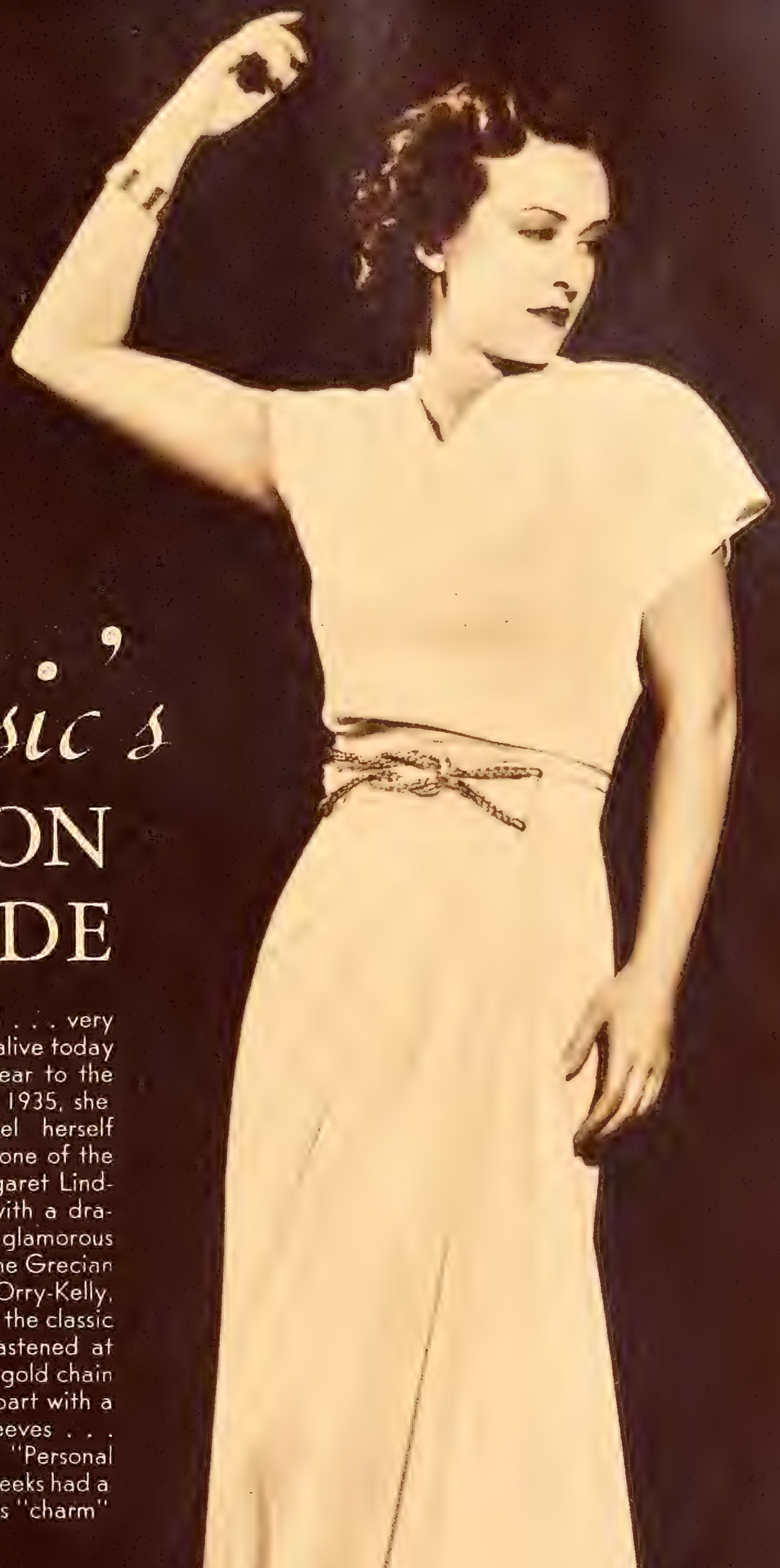
2. Use a good, oily polish remover. It is better for your nails.

3. Don't file your nails deep down at the corners and risk ingrown nails. Use long strokes from side to center with an emery board for shaping.

4. Never cut your cuticle except when there are wee ragged edges. Push the cuticle back with a [*Continued on page* 54]

Classic's FASHION PARADE

If Cinderella were real . . . very real . . . and very much alive today . . . what would she wear to the ball? If she were very 1935, she would probably model herself after a movie star . . . one of the younger stars like Margaret Lindsay—who steps forth with a dramatic suggestion for a glamorous evening . . . a gown in the Grecian manner, created by Orry-Kelly, with white bagherra for the classic drapery of the skirt, fastened at the waist with a looped gold chain . . . and a loose upper-part with a suggestion of short sleeves . . . which she wears in "Personal Maid's Secret." The Greeks had a word for it, translated as "charm"



Portrait by Scotty Welbourne



Bernard Newman sketches a modern girl wearing a "Gay Nineties" adaptation



. . . and an evening gown with classic lines that trace back to ancient Greece

Are Modern Women

ALTHOUGH the Twentieth Century has produced a New Woman, she is inclined to be, for all her emancipation, a Copy-Cat—fashionably speaking. Such is the opinion of Bernard Newman, young, good-looking, internationally famous fashion designer for RKO-Radio Pictures. Moreover, he thinks it is a sad state of affairs.

I found him muttering about it the other day in his office, where he creates the screen wardrobes of Ginger Rogers, Katharine Hepburn, Lily Pons and other RKO stars. He had attended a glamorous dinner party in Hollywood the night before, he said, at which he had made this startling discovery:

"I wouldn't have known I was in the United States of America if everyone hadn't been talking English."

"What exactly do you mean?" I asked him.

"I mean the women's clothes," he told me. "They weren't the kind of clothes that modern women should wear.

"Just picture the gathering at the table," he went on. "Forget the men and consider the women. They were all famous stars or the wives of famous stars—women whose clothes set the style pace for the world. And what do you think they wore? Clothes to adorn and enhance the personality of the woman of 1935? Clothes that typify this present and very individual age in America?



But this Newman design for a Lily Pons gown in "Love Song" is original!

Even the smartest women today don't dress "in tune with the times," says Bernard Newman, brilliant young designer, who has reasons for saying so. Read what he says—and think it over!

By MARIAN RHEA

Sketches by BERNARD NEWMAN
World-Famous Hollywood Stylist

Copy-Cats?

"No! Every one of them wore clothes copied from some other nation or period—or both!

● "There was one ultra-modern star (he mentioned her name) in a Grecian outfit—flowing draperies, low-heeled sandals. A little farther down the table was her sister in one of those Hindu effects, with a sari. Beyond her was (he mentioned another famous name) in an Empire gown. Still farther along was a chic beauty in a Renaissance costume. Nowhere was there a costume that was distinctly Twentieth Century!"

Bernard interrupted himself to light his pipe and I ventured a question. "Well, is this really so deplorable?"

He answered vehemently. "Sure, it is! Modern women are 'selling out' their own age! They're not doing their best by it. As time goes on and we are all dead and gone, and people of future centuries study the history of costume, there will be a great big gap in the early Twentieth Century . . . People will shake their heads and say: 'How strange! Those women seemed to think and act originally, but they didn't dress that way. They copied their grandmothers' clothes—or somebody else's grandmothers' clothes.'

"The American woman of today," he continued earnestly, "is a remarkable being. She is different from women of any other land or time. She is intelligent. She is enlightened. She has a variety of abilities. She is emancipated, independent. She is standing on her own feet. . . ."

"But she stands all dressed up in La Pompadour's or some Grecian lady's clothes," I murmured.

He took me up instantly. "Exactly! She isn't dressing her part—at least not definitely enough—in spite of her brains and ability and independence. And it is detracting from her individuality. This is what I mean:

"Take some of our movie stars who represent the highest and most beautiful type of American girl. For example, take Ginger Rogers, whom I should name instantly if someone asked me to point out the most typical American girl I know. Ginger Rogers in a Pompadour gown with frills, bouffant skirt, puffs and ruffles would be lovely, perhaps. But Ginger Rogers in clothes that bespeak the grace, freedom and action of 1935 would be something better than lovely—she would be *right*.

"Katharine Hepburn in a Grecian gown would be charming because she is charming, anyway. But straightforward, unaffected Katharine Hepburn in an outfit that enhances, rather than competes, with her personality—Katharine Hepburn in a real Twentieth Century gown—would be *right*."

I interrupted him again. "Well, isn't there any Twentieth Century mode at all? I thought. . . ."

● "There is only the beginning of a real Twentieth Century mode," he answered with a grimace of dissatisfaction.

"Our sports clothes are Twentieth Century, all right," he went on to admit. "Women of other times had no use for such clothes, so they never wore them. But the present trouble is that, while a girl puts on a little shirtmaker dress and swagger coat to sally forth for the more casual occasions, she reverts to styles of some other period when she really wants to dress up. Which means that her most important clothes are not modern." [*Continued on page* 70]



—*Ray Jones*

Silk piqué trims the military jacket of Joan Bennett's navy wool in "Rich Girl's Folly" and she gains new height



—*Elmer Fryer*

Simple, yet chic, is Patricia Ellis' black wool frock, with skirt fullness below the knee and a fur-banded double capelet



© G.-B. Pictures

A novel yoke effect, amusing waistcoat points, and a row of white clips like tiny piano keys adorn Fay Wray's navy wool



Dress Rehearsal for Winter

Smartly practical is Mary Carlisle's bottle-green wool frock, with flared skirt, pockets, large sleeves with wristlets

The Long and Short of Winter Coats



Virginia Bruce models one of the most beautiful of formal wraps — ivory velvet, floor-length, with a cape collar of mink and small muff to match

—Portrait by C. S. Bull



—Scotty Welbourne

Persian lamb will be ultra-smart. And so will Glenda Farrell's new-length coat, in boxed style, with slashed pockets



—C. S. Bull

Cloth coats will have novel fur trimming —like Virginia Bruce's, with its vertical band, and a half-cape, of galyak fur



—William Walling, Jr.

And swagger coats will appear in inexpensive furs. Gail Patrick has one of gray kid fur, with a swagger collar

Young Ideas in Evening Gowns



Right, a gown with metallic splendor . . . novel shoulders . . . and a tunic silhouette. Gail Patrick wears it

—*Portrait by Sherman Cla*

Left, a new and intriguing contrast . . . velvet trimmed with embroidered linen . . . modeled by June Knight



Above, a white matelasse formal, transformed into a dinner gown by a trim jacket . . . worn by Madge Evans

—Portraits by C. S. Bull



Right, black velvet and lace . . . with a "halter top" and puffed lace sleeves . . . worn by Mary Carlisle



*Knit One . . . and Purl, Too!**

Miss Charm . . .
If in this year of 1935 you know anything smarter for your wardrobe than a hand-knitted dress, we want to know about it. At a knitted fashion show, we saw this stunning two-piece suit knitted of cassimere sport yarn . . . and wanted you to see it, too. The lines are very figure-flattering, and the fashion details are the latest. The sweater can be worn separately. All for $7.20!

Miss Swank . . .
Here is a jiffy-knit dress that has all the newness of the season caught in its design. The youthful collar and cuffs, the slenderizing peplums, and the unusual side-pleating effect make this a dress worth knitting. And you can be sure that, for the $7.20 it will cost, you will find nothing smarter. With a jaunty contrasting scarf, you will look like Miss Winter, 1935, herself!



**For Christmas, maybe*

Here's How!

Full directions for these smart and easily-knitted frocks—in the standard knitwear size (16)—are available to you for only 10c each. Just send your request for knitting instructions for either dress (or both) to Knitting Editor, Movie Classic, 529 S. 7th St., Minneapolis, Minn.—enclosing money and a stamped, self-addressed return envelope. Join the knitted parade!

Sew These and *Reap* Smartness







What's smarter this season than Scotch plaid? It is used as contrast with gray wool in this one-piece dress worn by Marian Marsh who plays in Columbia's "Crime and Punishment." The dress is trimmed with metal belt and metal buttons. Pattern 817 is designed for sizes 14, 16 and 18 years; 36, 38 and 40-inches bust. 25c



Cash in on small checks, too—as Frances Drake does, in her soft gray wool dress. Up-to-the-minute in fashion, the frock has a full skirt with side-pleats, a blouse gathered in at the waist, full sleeves with tight cuffs, patch pockets and novelty buttons. Pattern 816 is designed for sizes 14, 16 and 18 years; 36, 38 and 40-inches bust. 25c

MOVIE CLASSIC'S Pattern Service
529 South 7th St., Minneapolis, Minn.

For the enclosed.....please send me Frances Drake Pattern No. 816—Marian Marsh Pattern No. 817 (circle style desired).

Size..... Bust . . . . . .

Name . . . . . .

Street . . . . . .

City . . . . . .

Patterns, 25c each

Smart, inexpensive and easy-to-make are these winter dresses—worn by Marian Marsh and Frances Drake

These patterns may be obtained at any store selling Screen Star Patterns. Or you may order by coupon at the left.



Preston Foster, Dorothy Wilson and John Wood in *The Last Days of Pompeii*

Speaking of Movies...

MOVIE CLASSIC'S reviewers, for your guidance, rate the new pictures as follows:

- • • • • Exceptional
- • • • Excellent
- • • Good
- • Skip it

• • • • **The Last Days of Pompeii** is a picture that should have been filmed in color. It cries for color. Even in black and white, it is a spectacular vision, unfolded against a background of the ancient Roman Empire in all its glory, pomp, and barbarism . . . a spectacular vision with a very human and timeless story in the foreground. For centuries, people have wondered what life was like in the beautiful, famed, and fated city of Pompeii, doomed to destruction by a volcano. Here is a graphic, imaginative answer. The principal character is an ironic gladiator, a public hero, who sells his soul for gold—magnificently played by Preston Foster. As his adopted child who redeems him, David Holt tears hearts loose from their moorings. Anly only a little less memorable are John Wood, Dorothy Wilson, Basil Rathbone, Alan Hale and Gloria Shea. (RKO-Radio)

• • • • **I Live My Life** gives Joan Crawford her first real chance to depart from emotional acting and become a comedienne . . . and you'll wonder, after seeing her, why she wasn't given the chance long ago. Vanished is the familiar Crawford formula of poor-girl-struggling-against-odds (and rich suitors) toward success. She is the rich one this time—a Park Avenue girl, used to getting what she wants, who falls in love with a hard-to-get (and poor) archaeologist, played to the hilt by handsome Brian Aherne. The romantic difficulties she has are amusingly real, hilariously real. Her clothes are strikingly practical and her supporting cast is flawless, including such names as Frank Morgan, Aline MacMahon, Eric Blore (droll as ever!) and Fred Keating. (M-G-M)

• • • • **Barbary Coast** is a salty, dramatic tale of the early gold rush days. Miriam Hopkins, starred, gives what is probably the best performance of her career as a girl who loses her dreams, turns gold-greedy and becomes notorious as the companion of a gambling overlord, until—against her will—she falls in love with a young prospector who has condemned her. Miriam Hopkins is a vivid, intense composite of all women, both good and bad, in the role of *Swan*. Edward G. Robinson is no less superb as the cynical gambler. And Joel McCrea gives genuine vitality to a role that, in lesser hands, might have been flavorless. (United Artists)

• • • • **The Gay Deception** is romantic fantasy, par excellence. Not only does it do great things for Francis Lederer and Frances Dee, but it does things for the old and still popular story of *Cinderella*—dressing her in smart modern clothes and giving new, amusing twists to the tale. Frances is a stenographer who wins $5,000 in a sweepstake, decides to have a grand time for once in her life, goes off to New York, stops at the Walsdorf-Plaza, encounters no rich suitors, and has to content herself with an insistently romantic bellhop . . . who happens to be a prince in disguise, learning the hotel business, and can't prove his identity at the crucial moment. Light, gay, romantic, the story has sparkle and a lilting mood. Like the story, the acting is a constant delight. (Twentieth Century-Fox)

• • • **Shipmates Forever** gives Dick Powell and Ruby Keeler another romantic reunion, with singing and dancing, and the U. S. Naval Academy in the background. Like a retired admiral, the plot has gray hair, but there still is life in it, thanks to some amusing situations, some dramatic

[*Continued on next page*]



Brian Aherne and Joan Crawford in *I Live My Life*



Joel McCrea and Miriam Hopkins in *Barbary Coast*



Francis Lederer, Frances Dee in *The Gay Deception*



Ruby Keeler and Dick Powell in *Shipmates Forever*



It all depends on the WOMAN

There are sensitive women everywhere who do not trust the superficial information that is going around about feminine hygiene. These deep-natured women want the whole truth from the scientific standpoint. They must depend on themselves to sift out the real facts. And to them the news about *Zonite* will be welcome.

● *You* do not need to use poisonous antiseptics for feminine hygiene, just because an older generation used them. In those days there were no antiseptics powerful enough for the purpose, except the poisons. But that was before the discovery of Zonite—the antiseptic-germicide of the World War.

Zonite is powerful, and Zonite is *safe*. Zonite is far more powerful than *any* dilution of carbolic acid that can be used on the human body. But Zonite is *not* poisonous. *Not* caustic. Zonite has never harmed any woman. It will not desensitize tissues. It cannot cause accidental poisoning.

● The old-fashioned poisonous antiseptic has no place in the life of the modern woman. She has welcomed Zonite—and Zonite is now available in every town and city throughout the length and breadth of America. Sold in bottles; 3 sizes, 30c, 60c, $1.00.

Another form of Zonite . . Suppositories

Besides the liquid Zonite, there are also Zonite Suppositories. These are $1.00 for box of a dozen. They are dainty white cone-like forms, each sealed in its own glass vial. Some women prefer them to the liquid. Other women use both. Ask for both the Zonite Suppositories and the Liquid Zonite by name at drug and department stores. There are no substitutes.

● Send for the booklet "Facts for Women." This is a plain, clear statement on the whole subject of feminine hygiene. Much discussed in women's circles. Coupon below will bring you a copy. Read it and get frank, authoritative data on this important phase of modern life. Write today.

USE COUPON FOR FREE BOOKLET

ZONITE PRODUCTS CORPORATION FG-512
Chrysler Building, New York, N. Y.

Please send me free copy of the booklet or booklets checked below.
( ) Facts for Women ( ) Use of Antiseptics in the home

NAME .....
(Please print name)

ADDRESS .....

CITY ..... STATE .....
(In Canada: Sainte Therese, P.Q.)

Speaking of Movies . . .

[*Continued from page* 51]

ones, and a generous allotment of music. Dick and Ruby make the most of every singing, dancing opportunity. (Warners)

● ● ● **Little America** is the photographic story of Admiral Byrd's second expedition to the South Pole—and an absorbing story it is, crowded with drama, humor, human interest, giving you all the high thrill, the tense excitement of exploration. It is spell-binding in its effect, with every man on the expedition—from the handsome Admiral on down—appearing completely natural. Maybe more exciting pictures should be made with unfamiliar faces in the leading rôles—for reality's sake! (Paramount)

● ● ● **Rich Girl's Folly** gives both George Raft and Joan Bennett new things to do and gives any audience plenty of entertainment. Raft, departing from "sinister menace" roles, is a reformed beer baron who is made trustee of the estate of a millionaire, and discovers that the millionaire's chief heirs are an extravagant wife (Billie Burke), a rattle-brained daughter (Joan Bennett) and a scapegrace son (James Blakely). They all rebel against him, with Joan finally managing to get herself kidnaped for ransom—not to mention a barrage of laughs, well-seasoned with excitement (Columbia)

● ● ● **Two-Fisted,** starring Lee Tracy, is one of the funniest, fastest farces of the year—with Lee as the fast-talking manager of a slow-thinking prize fighter (Roscoe Karns). (Paramount)

● ● ● ● **O'Shaughnessy's Boy** is one of the best circus pictures ever filmed. The atmosphere is so real that you can practically smell it. And on top of that, the picture has a father-and-son story that comes close to being in the same powerful class as *The Champ*—with Wallace Beery and Jackie Cooper again two of a kind. (M-G-M)

● ● ● **Red Salute** is a romantic comedy-drama that has many of the elements of *It Happened One Night* . . . and will boost the stock of Barbara Stanwyck and Robert Young to new heights. Barbara, expelled from college as a radical, goes to Mexico, there bumps into Robert, a soldier on leave. Together they have adventure and troubles. (United Artists)

● ● ● **The Case of the Lucky Legs** is a fast-paced detective comedy, with more emphasis on comedy than suspense . . . and with no one disappointed. Warren William is even more suave than usual in his familiar rôle of *Perry Mason*. (Warners)

● ● **Freckles** is the picture version of Gene Stratton-Porter's sentimental novel of the Limberlost timber guard who falls in love with the district schoolteacher. Tom Brown and Carol Stone, daughter of Fred Stone, have the chief rôles in this unpretentious little romance—but top honors are stolen by Virginia Weidler. (RKO-Radio)

● ● ● **Navy Wife** is poignant, affecting drama, in which Claire Trevor has her long-awaited opportunity to prove herself an emotional actress . . . as the love-frightened daughter of a famous beauty whose life has been tragic. (Twentieth Century-Fox)



Yes, make all sorts of novel and practical gifts right at home. Thoughtful remembrances that friends will cherish; lamp shades, bags, belts, trays, vases and baskets filled with gorgeous flowers; dolls, toys, animals, carry-alls, sewing baskets, door-stops, wall plaques, candle-holders—more than 75 articles in all. All you need to start at once are the simple directions and a small supply of Dennison Crepe Paper. Send 10c for the book of directions now—it will save many dollars and solve many gift problems for you!

DENNISON'S, Dept. M-246
Framingham, Mass.
Please send the 1935 Book of New Dennison Crafts. I enclose 10 cents.

Name.....
Street (or R.F.D.).....
City..... *State*.....

Why not let us include some of these other Dennison Books? Check those you want and enclose 10c for each.
*How to Make Crepe Paper Flowers*___
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USE Dennison Crepe

ARTIFICIAL

LASHES

BROUGHT TO YOU FOR THE FIRST TIME AT A REASONABLE PRICE!

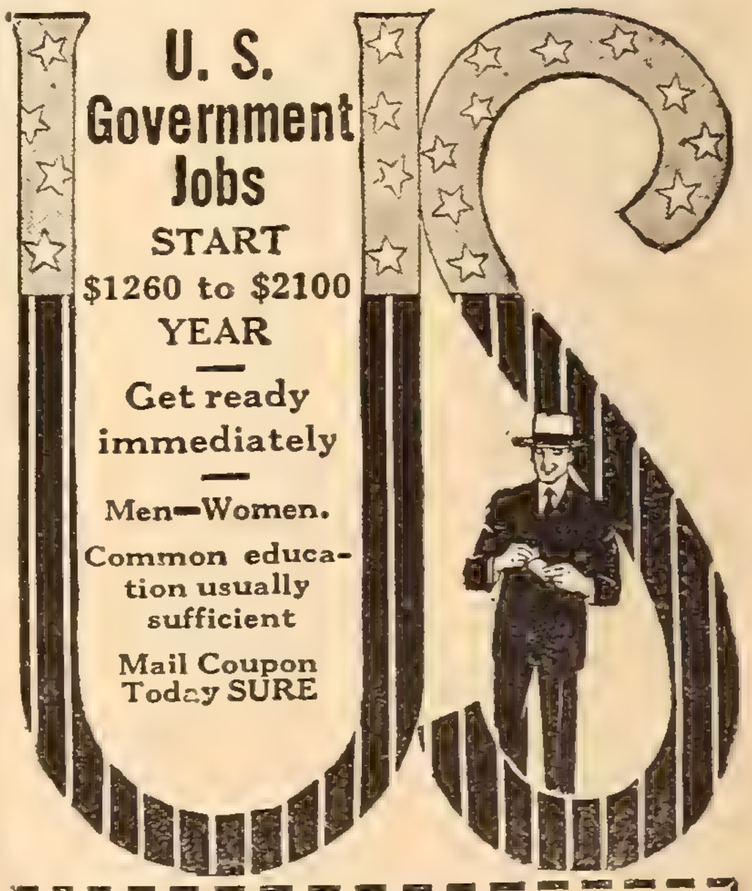
The secret of the captivating beauty of movie stars! Long, dark, lustrous lashes that transform eyes into bewitching pools of irresistible fascination. Makes the eyes look larger, more brilliant, and far more expressive. Try a pair of these wonderful lashes and you will be surprised at such magic charm so easily acquired. Quickly put on by anyone, absolutely safe, can be used again and again. Mailed promptly on receipt of price. 35c pair, 3 pair $1.00.

MITCHELL BEAUTY PRODUCTS. Dept. 1001-N St. Louis, Mo.

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FRANKLIN INSTITUTE, Dept. C306, Rochester, N. Y.
Rush to me FREE OF CHARGE, list of U. S. Government big paid jobs. Send FREE 32-page book telling salaries, duties, hours, etc. Tell me how I can get a position.

Name_____
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"I THINK YOU'RE WONDERFUL"



Romance comes to the girl who guards against COSMETIC SKIN

SWEET, smooth skin is *very* hard to resist. So don't risk losing this charm. Use all the cosmetics you wish! But be sure to *remove* them properly with the care 9 out of 10 Hollywood stars have used for years—gentle Lux Toilet Soap!

This is the way to guard against the dangerous pore choking that results in tiny blemishes, enlarged pores, blackheads, perhaps—warning signals of unattractive Cosmetic Skin!

Cosmetics Harmless if removed this way

Lux Toilet Soap is especially made to remove cosmetics *thoroughly*. Its rich, ACTIVE lather goes deep into the pores—frees them completely of all hidden traces of dust, dirt, stale cosmetics.

To protect your skin—keep it always lovely—follow this easy rule: Before you put on fresh make-up—ALWAYS before you go to bed at night—use Lux Toilet Soap!

You want to have the kind of skin that makes men say, "I think you're wonderful!"



Joan Blondell
WARNER BROTHERS' STAR
OF "MISS PACIFIC FLEET"

BEWARE

of wax like this in Face Cream!



For a penetrating, deep-working skin cream, change to Luxor Special Formula, the *wax-free* cream. Coupon brings 3-facial package FREE!

If you suffer from dry or scaly skin, coarse, ugly pores, blackheads or whiteheads, or other common skin faults, chances are your present way of skin cleansing only hits the high spots.

Change to Luxor Special Formula Cream, the *wax-free* cream. It penetrates deeply, gets right into embedded dirt, because it contains no wax to keep it from working in—or clogging pores.



Yousmoothiton



It disappears



Then reappears



with deep-pore dirt

You can see this for yourself because of Special Formula's amazing visible action. Photos at the right show why you *know* a marvelous penetrating skin-cleansing has taken place, because *you see it happen.*

All cosmetic counters supply Luxor at $1.10 and 55c. Use it, and if you don't agree that your skin is more wonderfully clean, clear and transparent than ever before, your money will be returned.

Sales-people often don't have all the facts on how cosmetics are made. So *insist on* LUXOR SPECIAL FORMULA. Guaranteed *wax-free!*

Luxor

SPECIAL FORMULA CREAM

FREE! 3-FACIAL PACKAGE

(paste coupon on postcard, or mail)

LUXOR, LTD., Dept. H-1,
1355 W. 31st Street, Chicago, Ill.

Please send free and postpaid without any obligation your 3-facial package of Luxor Special Formula Cream, the wax-free face cream. I usually purchase cosmetics at _____ (name of store)

Name _____

Address _____

City _____ *State* _____

You, Too, Can Have Winning Hands

[*Continued from page* 42]

cotton-tipped orangewood stick.

5. To keep your nails smooth, always buff them before applying the liquid polish.

6. Apply a cuticle cream or oil after polishing your nails.

7. Have your nail polish harmonize with your lipsticks, if you would follow the new vogue.

UNLESS you can wear bright polish naturally, however, without being conscious of its brilliance continually, it is not for you. In other words, colorful polish *is* smart and in good taste, if you wear it in such a way that it becomes a part of you.

Nail brittleness is a problem that harasses every girl. Office work, house work, nerves—they all can wreak havoc, leaving the nails split, broken or bitten . . . and ugly-looking. But there is a new rejuvenating oil that is a real aid in mending nails.

You should have a bottle of hand lotion in the bathroom or near the kitchen sink if you are doing housework. And a good hand cream will bring new softness and whiteness to your hands overnight.

Briefly, here are a few rules about shaping nails, as practiced by glamorous movie stars: 1. For the short, broad hand with stubby fingers, shape the nails ovally, with nails extending just to the tips of the fingers. 2. Broad hands should have the nails filed closely at the corners and tapered to slightly rounded points. 3. Long, slender, well-tapered hands can wear the exaggerated long nails. 4. The nails of the short, small, though well-tapered hand should be shaped between a point and an oval.

As you watch your favorite Hollywood star, notice how great a part her hands play in expressing her personality. You couldn't dream of those hands as being anything but white, soft and well-kept, could you? In the same way, your hands can be a great asset to you in proving to the world *your* poise, *your* gracefulness, *your* good grooming. Let your hands reveal you are, indeed, a lovely lady!

Beauty Finds of the Month

There is an excellent new hand lotion that is delicate in texture and is quickly absorbed by thirsty skin. It is quick-drying because it requires only a moment to filter into the skin. This lotion is a complete beauty treatment for "tired" hands. 75c.

A "creamy" paste—to be buffed on the nails before and after applying liquid nail polish—acts as a tonic for them. And it helps that brittle condition, too (which is something to remember, with winter in the offing). 50c.

A new discovery is a cream lotion that serves two purposes—for it can be used not only as a hand-beautifier, but as a complexion softener and powder foundation. 10c.

Brittle nails, which split or break easily, and cuticle that develops ragged edges (perhaps with painful hangnails) can be remedied with a rejuvenating oil that brings back their smoothness. 75c.

One of the finest lines of cosmetics is known as "non-allergic" . . . which means they are absolutely free from any harmful properties. Even the American Medical Association is among the endorsers! All are soothing, healthful and beautifying. You can secure face powder, creams, lotions, rouge, lipstick, eyeshadow, dusting powder, dental cream and hand lotions. Reasonably priced.

An excellent hand cream is produced by a well-known cosmetic house. It softens, heals and whitens the hands, and is amazingly quick as a beauty restorer. You'll like its fragrance, too. 55c.

Something new, too, is a "pick-me-up" facial kit that is a boon to civilization. It contains a cleansing cream that is quick-acting—and a masque that is most stimulating, since it revives and freshens "tired" skin, erases lines of tiredness, and brings fresh color to the surface of your skin. $1.

A petite nail brush, which really does a grand job of cleansing and whitening the nails, has bristles that are firm and penetrating, yet are not harsh or irritating. You need a brush like this for successful home manicures, as well as for daily hand beauty treatments. 50c.

And have you heard about artificial nails? They are like the answer to a prayer—when you have broken your nails on the eve of some important occasion. You can't grow new nails overnight, but you can acquire these life-like substitutes, which fit over your own nails, and come in all smart shades . . . already manicured! $1.

ASK *YOUR* BEAUTY ADVISER!

How can Alison Alden help *you?* Being helpful is her job—and she loves it. Write to her about your own personal beauty problems. She will give you a personal answer. Also, she will be glad, on request, to tell you the trade names of any of the products mentioned in this article.

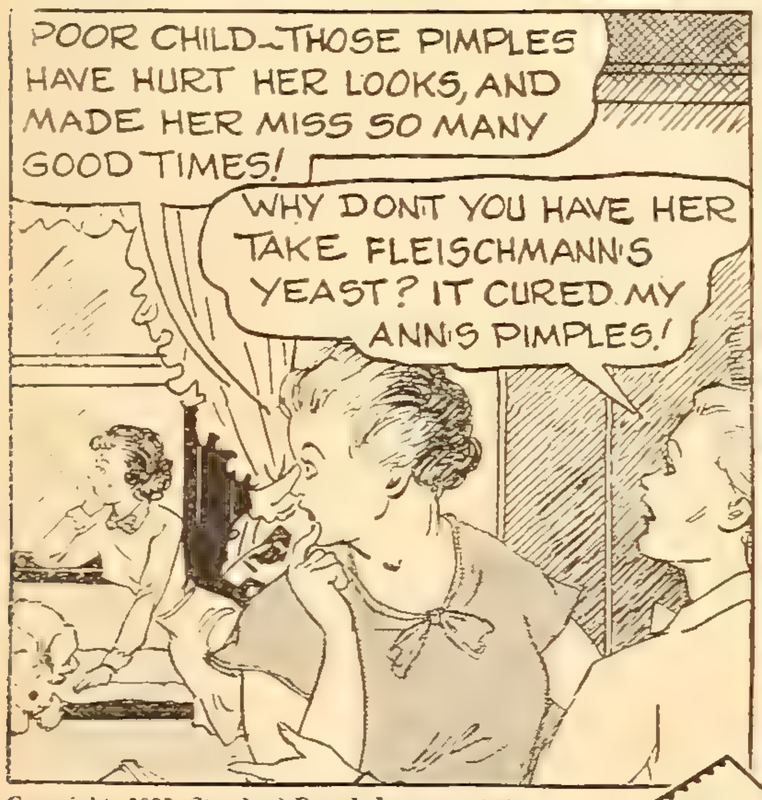
Address: Alison Alden, MOVIE CLASSIC, 1501 Broadway, New York City—and be sure to enclose a stamped, self-addressed envelope for her reply.



But secretly she cried over her pimply skin









Don't let adolescent pimples cramp YOUR style

From 13 to 25 years of age, important glands develop. This causes disturbances throughout the body. The skin becomes oversensitive. Harmful waste products get into your blood. These poisons irritate the sensitive skin and make pimples break through.

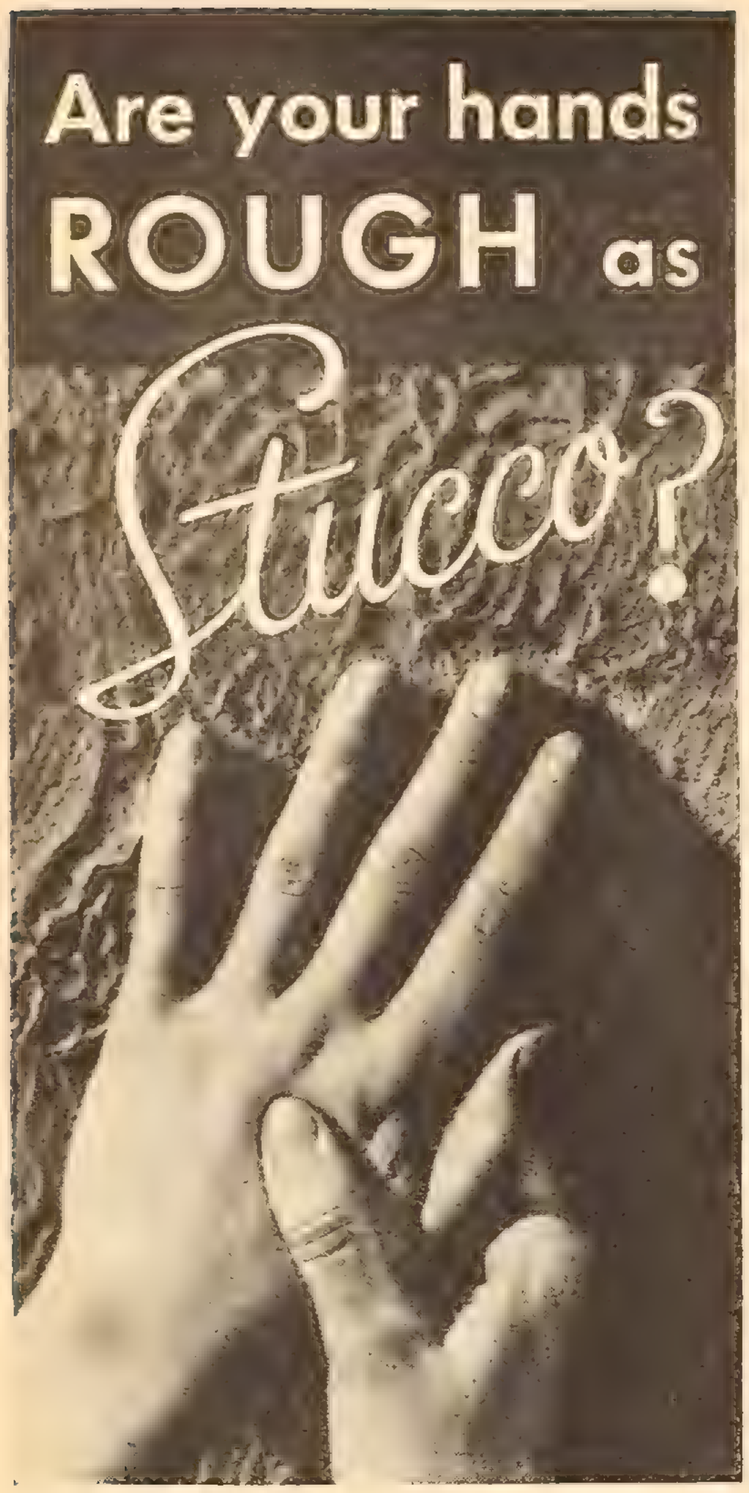
Physicians prescribe Fleischmann's Yeast for adolescent pimples. This fresh yeast clears skin irritants out of the blood. Pimples vanish! Eat it 3 times a day, before meals, until skin clears.

Copyright, 1935, Standard Brands Incorporated



—clears the skin

by clearing skin irritants out of the blood



■ Do your hands *feel* coarse? Are they rough as stucco? Do they "snag" on silk?

Why not use some rich, wide-spreading, quick-drying Italian Balm (just one drop is sufficient) and see how quickly your skin becomes soft and smooth in texture!

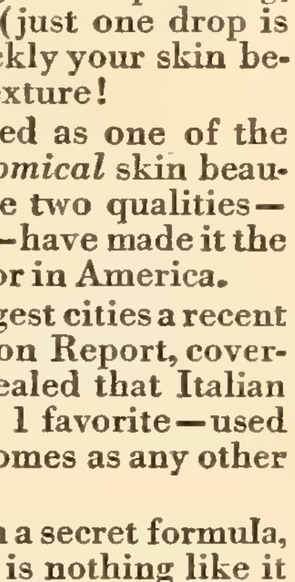
Italian Balm is recognized as one of the *quickest-acting*, most *economical* skin beautifiers ever invented. These two qualities—effectiveness and economy—have made it the largest selling skin protector in America.

In one of the nation's largest cities a recent Parent Teacher's Association Report, covering over 5,000 homes, revealed that Italian Balm was practically a 3 to 1 favorite—used in about 3 times as many homes as any other similar preparation.

Italian Balm is made from a secret formula, by a secret process. There is nothing like it on the world market today. Your drug and department store carry Italian Balm in 3 sizes of long-lasting bottles—35c, 60c and $1.00—and in handy 25 cent tubes.

Free HANDY HOME DISPENSER

Nickel plated, 100% guaranteed Italian Balm HOME DISPENSER—attaches easily to bathroom, kitchen or laundry wall (wood or tile). Dispenses *one drop* when you press the plunger. Try your druggist first—ask for the Dispenser Package. If he can't supply you—then get one FREE by sending ONE 60c Italian Balm carton (and 10c to cover packing and postage), or TWO 60c cartons and NO MONEY—with your name and address—to CAMPANA, Batavia, Illinois.



Campana's

Italian Balm

THE ORIGINAL SKIN SOFTENER

"America's Most Economical Skin Protector"

New Shopping Finds!

[*Continued from page* 12]

eyeshadow, eyebrow pencil and eyelash make-up. What more could any pretty girl ask? And the price for all this is only $6.50.

10. Here's a grand buy . . . for it contains face powder, lipstick, talcum, and a loose-powder vanity, for only $2.35. A quality product, daintily scented, it is attractive against a white satin background. The compact is in lovely blue, white, and silver.

11. When you give gardenia perfume, you are sure to please the recipient—for it is one of the most irresistible of all. This good-sized bottle has a true flower scent that is subtly seductive. Good-looking bottle, too! $4.50.

12. Hi there. Wirehaired! You look just like a real little fellow, and are as perky and cunning as anything could be. Yet you can be made for $1—out of crêpe paper. Here is a splendid suggestion for something you can make that will be both unusual and inexpensive. Also, in no time at all, you can make Scotties, and dolls, and Popeye, the Sailor!

13. Isn't it good-looking? This non-tarnishing hostess set has a chromium tray, creamer, and sugar, with black wooden handles. A splendid gift for friends who entertain often and like to do so with nice things. The price of the set is only $3.

14. It may be called a miser's pouch, but some fair lady will be utterly delighted with it on Christmas, and for many days to come. Made of stunning silver (or gold) mesh, it has an unusual ring fastening. It is very new, and ultra-smart for dress-up occasions, $5.

15. For someone who appreciates "the personal touch," here is a new inspiration—a pin with a three-letter monogram inserted in it. In the same line, there are gold- and silver-plated monograms for purses, clips, bracelets, gloves . . . all novel and smart. $2 per monogram set.

16. Here's what we call a find! This accessory set of bracelet and necklace has all the glamor of a family heirloom that has been handed down from somebody's great-grandmother. Made of imitation antique gold and black catalin (which resembles onyx), they have a very expensive look . . . but the items are only $1 apiece. There are also matching earrings and pin at the same low price. A stunning gift!

17. What's in that little black box? One of the surprises of the month—the tiniest razor you ever saw (not more than 1½ inches long), with tiny little blades to fit. Excellent for shaping eyebrows, and a gift that will tickle the feminine fancy, as well as prove most useful. $1.

18. These twin bottles of two simply divine perfumes, encased in a simple gray box with a beautiful white satin lining, are a luxurious gift for someone who appreciates the glamorous things of life, $7.50.

19. This gaily-wrapped package of cosmetics includes an excellent body powder, face powder, and a small bottle of perfume, all very useful and all very welcome in any girl's life. The bright cellophane wrappings make the package very Christmasy. $1.10.

WRITING Scenarios? Continuities? Stories?

Then you want a CORONA



CORONA STANDARD

You know Corona—the world's first successful portable, favorite for years of many famous authors. Now see CORONA STANDARD, with the effortless Floating Shift. There's nothing like it anywhere *near* the price! You'll want one.

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Only latest model brand-new machines, every needed feature, fully guaranteed. Carrying case included (it makes a smart over-night bag)—also self lessons in typing. Mail coupon below for interesting details; liberal terms—costs you nothing to investigate.

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Please send Corona booklet, also tell me where I can arrange free trial.

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Street .....

City ..... State .....

The Best GRAY HAIR REMEDY IS MADE AT HOME



YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded, or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off.



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LEARN AT HOME NEW EASY WAY. Professional Stage Method. Surprise and entertain your friends. Be popular, earn extra money, develop hidden talent. No music or experience needed. Begin dancing first day. Beginner's fundamentals and complete Professional Tap Dance included. Equal to $40 instruction. Easy way to reduce or build up figure. For ladies or men. Send only $3.75 money order for Complete 17-Lesson Course. Or send no money (if in U. S.) and pay postman $3.98 on delivery. No more to pay. Try 5 days. If not delighted, money refunded. Limbering exercises Free if you enroll now. THORNTON DANCE STUDIOS 827 Irving Park Blvd., Suite 128, Chicago, Ill.

5 Elephants all on teakwood stands and the Oriental Scarf described below, $1.00!



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PURE SILK ORIENTAL SCARF } Both for $1.00
SET GOOD LUCK ELEPHANTS }

Beautifully colored silk pongee scarf 36 in. sq. Also 5 elephants. ☐ Jade ☐ Rose Quartz. Regular price, $1.50.

PURE SILK PONGEE PAJAMAS ... $2.80
Smart two piece pajamas. Jacket of all-over print Oriental floral designs. Trousers natural pongee trimmed in same print. I sell regularly for $4.00.

HAND EMBROIDERED NINGPO KIMONOS $3.90
Alluring Chinese crepe silk. Embroidered and bound in contrasting color. Come in all colors and sizes. Regular price $5.50.

Send currency, stamps or check at once. Money refunded immediately if not satisfied.

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79 Minna Ave. at First, San Francisco

FASCINATING

My SUNNY GOLDEN *Hair*
Is Admired By All My Friends



BECOME more attractive than you ever were before. Have sparkling vitality. Gain the fascinating charm all your friends will admire.

For that fresh, bright clean appearance of lustrous golden hair, so flattering to the face and head, rinse with Marchand's Golden Hair Wash.

BRUNETTES: Make *your* hair more alluring. Marchand's Golden Hair Wash used as a rinse imparts a delicate sheen of glowing highlights to dark hair. Or, used full strength, Marchand's lightens it to any shade of blondeness desired. (Quickly as overnight, if you prefer. Or gradually over a period of weeks or months.)

BLONDES: Impart sunny radiance to dark, faded or streaked hair with Marchand's Golden Hair Wash. Successfully, and secretly, rinsing with Marchand's evenly restores and protects natural golden hues and radiant brightness of real blonde hair.

BLONDES AND BRUNETTES: Have your arms and legs as smoothly alluring as the rest of your body. Use Marchand's Golden Hair Wash to blend with *your* skin coloring, and make unnoticeable "superfluous" hair on face, arms, or legs.

Give appealing freshness to your personality by utilizing the hidden beauty and charm you possess in your hair. Start using Marchand's Golden Hair Wash. *Today*. Get a bottle of Marchand's at any drugstore.

TRY A BOTTLE FREE!
(use coupon below)

A trial bottle of the new Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash. Marchand's Castile Shampoo cleanses thoroughly, rinses *completely*. The finest treatment you can give your hair.

MARCHAND'S GOLDEN HAIR WASH,
521 West 23rd Street, NEW YORK CITY

Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. I am enclosing 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

NAME _____

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MARCHAND'S
GOLDEN HAIR WASH



The 8th WOMAN

HER ADVANTAGE OVER OTHERS

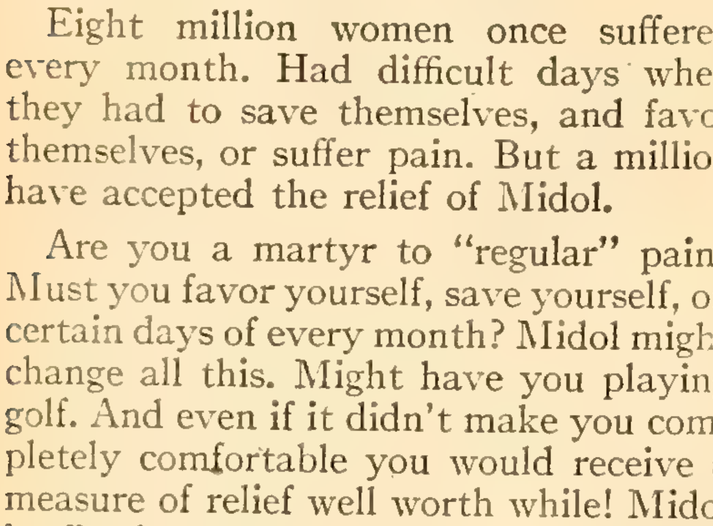
Do you know a woman who is never at a disadvantage, never breaks engagements, never pleads that she is "indisposed," and whose spirits never seem to droop?

She is apt to be that eighth woman who has learned to rely on Midol.

Eight million women once suffered every month. Had difficult days when they had to save themselves, and favor themselves, or suffer pain. But a million have accepted the relief of Midol.

Are you a martyr to "regular" pain? Must you favor yourself, save yourself, on certain days of every month? Midol might change all this. Might have you playing golf. And even if it didn't make you completely comfortable you would receive a measure of relief well worth while! Midol is effective even when the pain has caught you unaware and has reached its height. It's effective for hours, so two tablets should see you through your worst day. And they do *not* contain any narcotic.

You'll find Midol in any drug store — usually right out on the toilet goods counter. Or, a card addressed to Midol, 170 Varick St., New York, will bring a trial box postpaid, plainly wrapped.



ALWAYS HERSELF—Nature doesn't keep the eighth woman off the links—or from other strenuous activities. Midol means freedom from the old martyrdom to "regular" pain.

James Cagney—with a Difference

[*Continued from page* 35]

wildly for a loophole of escape, but he won't find any. His sense of fairness won't let him. And so, like a child who holds his nose while he tries to take his castor oil cheerfully, Cagney proceeds to the subject of Cagney.

"Only do me one favor, will you?" he asked, between scenes of his newest picture, *The Frisco Kid.* "Leave out the books. I'm tired of having it broadcast that I once read a book. You can read a book and still be a thoroughgoing heel. You can be an illiterate, and still give college professors points on how to behave like human beings. So let's drop the books overboard, and start from scratch. O.K?" He flashed a grin that made his face ten years younger.

"I DON'T know why I'm rated a hooligan, except that I played a gangster in *Public Enemy,* and I've been playing a more or less tough little tike ever since. The smell clings—not only with the public who have nothing except the pictures to go by, but right here on the lot. 'Still fooling 'em, hah?' they'll yell, every time they see me with my hair cut or my pants pressed. And don't think it's a gag with them. They're in sober earnest. They're convinced that I'm trying to bury my horrid past."

He spoke without heat, his quiet voice shorn of that brusque, staccato quality he gives it on the screen, lacking any suggestion of Tenth Avenue.

"Then, somehow," he went on, "the legend started that I was sworn brother to half the bandits in New York. And the one grain of wheat in all that chaff was this: I was playing semi-professional baseball at one time from necessity—for the money in it—and one Sunday the ball club was invited to Sing Sing to play the prison welfare team. There was no sun that day, I remember—the sky was gray, the walls were gray, the uniforms, the faces all gray. It got me down—that grayness, the dour faces of the guards; the implications of the place made me physically sick.

"Suddenly, someone taps me on the shoulder. 'Hello, Red.' I turned, and there was a kid I'd gone to school with ten years before—sat in the seat next to him. I tried to be matter-of-fact. *He* was. 'Meet my buddy,' he said. 'He's up on the same rap.' And there stood another fellow who had been in my class. That night I went to a dinner at the settlement house for the dramatic club I belonged to. I couldn't eat. I sat there like a lackwit. I couldn't get out from under that gray weight. The thought of it makes me cringe today. Well—"he stopped short, palms out, "that's all. That's the extent of my association with the criminal element. This fellow served his time for that particular shooting, and later went to the chair for killing a policeman. So what does that make me? A kid like hundreds

CONSTIPATION LIVER AND GALL BLADDER TROUBLES

NEED PLUTO WATER

with Amazing Double Action

1. ***Safely, Gently Relieves Constipation in One Hour or Less!***

2. ***Stimulates Gall Bladder and Liver to Normal, "Free-Flowing" Action!***

Constipation, liver and gall bladder troubles often come together. Millions suffer them daily—yet don't know why. Often, physicians say, it is not only because you're constipated but also because biliary drainage from liver and gall bladder is not normal. Hence, ordinary laxatives that act only on bowels to temporarily relieve constipation, still leave you feeling terrible. Pluto Water, however (with amazing *double action*), helps all these troubles at same time. First, gives a sure, gentle flush in an hour or less. Second, stimulates gall bladder and liver to normal, "free-flowing" action. So relief is quick—and *thorough!* You feel amazingly better in an hour. Soon feel normal!

DO AS DOCTORS DO



That's why more than 50,000 doctors use and recommend Pluto. As Dr. J. W. MacC. of North Carolina says: "Since I had a gall bladder infection, Pluto is my best bet." So ***do as doctors do*** the next time you feel dull, listless from constipation, liver or gall bladder troubles. Take Pluto Water in the tasteless, non-habit-forming dose—1/5 Pluto in 4/5 glass hot water. Cleanse your system of health-destroying poisons this sure, quick way.

Two hundred million bottles of Pluto have been used—millions more each year. The safest, surest, most economical relief you can buy. Comes in 2 sizes—25c and 50c—at all drug stores. A beneficial saline mineral water from famous French Lick Springs.



PLUTO WATER

Old Faces Made Young!

Men as Well as Women Can Now Look Young.

A famous French beauty specialist recently astonished New York society by demonstrating that wrinkles, scrawny neck, "crow's feet", double chin and other marks of age are easily banished by spending only 5 minutes a day in your own home by an easy method of facial rejuvenation that any one can do.

No cosmetics, no massage, no beauty parlor aids.

The method is fully explained with photographs in a thrilling book sent free upon request in plain wrapper.



Pauline Palmer, 1029 Armour Blvd., Kansas City, Mo.
Write before supply is exhausted.

Name .....

City ..... State .....

of others who attended a public school that wasn't in the silk-hat part of town.

"Maybe," he continued, "I could have lived the whole thing down sooner with a dash—just a dash," he simpered, a coy finger flicking his cheek, "of social grace. But I have no talent for the formal"—he was talking straight again.

That the hoodlum "smell" should have clung is ironic enough, since all of Cagney's instincts reach in the opposite direction. He has worked prodigiously; his home ties have been strong. When their father died, he and his three brothers formed a protective circle around their mother and the little sister who was born posthumously. The bond is as close-knit now as in the days of their poverty, though this, too, is a thing Cagney won't talk about. Like the fact that he has been happily married to one woman for ten years. That's a thing to be taken for granted, you may think, not singled out for applause. Hollywood has good reason not to think so.

On one theme he needs no prodding—Max Reinhardt's production of *A Midsummer Night's Dream,* in which he plays *Bottom,* the buffoon, who is given an ass's head and is beloved of *Titania,* queen of the fairies—a part as far as the poles from anything he has done before.

"I HAD no idea I had any chance at the part, though I would have given my eyeteeth to do it. As far as I knew, someone else was set for it. Then I got a message that Mr. Reinhardt wanted to talk to me. He asked what I thought of *Bottom.* I thought he was the first and best ham actor ever written. It seemed a new idea to Reinhardt, but I think he liked it. Two days later I got the part, and the biggest kick of my movie experience.

"Working with him was a joy from start to finish—as it is with any man who is an expert at his craft. And I think we all felt a little lost when the picture was finished. We saw the preview not long ago—about a hundred and fifty of us—the players and their wives and the technical crew—everyone who had had anything to do with making it. And here's an interesting thing: The fade-out came, and the lights went up—and we looked at each other—and hadn't a word to say. Generally, they're all slapping each other on the back. 'Boy—it's terrific! Boy, it'll slay them!' We couldn't talk. We were too full of what we had seen. There was nothing to say that wouldn't have spoiled the way we felt. So we just filed out quietly and took our own midsummer night's dream home with us."

I've been a Cagney fan since the day I watched him, as a fast-talking insurance salesman, steal a scene from George Arliss. "Tough little tike" or not, for me his own likability has sifted through every part he has played. How much more apparent that quality is in a face-to-face meeting, I don't dare say. I can see too clearly his palms brought down in a gesture of derision. I can hear too clearly, between teeth caught around his lower lip, a long-drawn "Ph-h-h!"





Roll South into Summer

THIS WINTER

AT LITTLE MORE COST THAN STAYING AT HOME

These are the good new days! Glorious winter vacations under southern sunshine are no longer reserved for millionaires alone. The most modest income now permits a Greyhound circle trip to Florida, Gulf Coast, sunny Southwest or California—at scarcely more cost than a winter coal bill in the North. No other transportation offers so many interesting optional routes. Relaxation, warmth and comfort every mile of the way. Send for rates, pictorial booklet, all information.

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Mrs. Temple Refuses Fortune for Shirley

[*Continued from page 25*]

she does—because not only have I talked with her about it, but I have investigated and learned of the offers that have been turned down—and why.

True, Shirley IS making more than a thousand dollars a week. She is storing up a nice trust fund that will provide a moderate fortune for her. BUT—for every dollar she is getting, *at least ten dollars have been turned down.* Ten "easy dollars." And here they are—with the why's of the rejections.

FIRST, the stage and personal-appearance and radio offers. To date, they total well over a half-million; by another year, they will be well over the million mark. For a week of personal appearances, Shirley has been offered $5,000—on a forty-weeks' deal! For radio, the bids have run from $2,500 to $5,000 for a ten-minute period before the microphone—on deals ranging from thirteen up to fifty-two weeks. Just add that 40-week personal-appearance offer and the 52-week radio offer, and there is a cool half million already. Just one offer—and that from a well-known breakfast cereal company—has ever been seriously considered. As this is written, decision on the invitation is being held in abeyance.

Every month brings scores of offers from conventions, department stores, clubs and associations, and other sources for single personal appearances by Shirley. These bids range from fifty dollars for a few minutes time to several thousands of dollars for an hour. Because no record has been kept of them, an accurate total is impossible to get. But a little figuring shows that the net total is somewhere around the $150,000 mark.

Then there was the offer from the British Isles. "Come to England for a ten-week personal-appearance tour," it said, "and we'll pay all your expenses and $50,000 besides."

But to each and every one of these offers, the answer has been a flat NO!

The reason for this group of turndowns, totaling about three-quarters of a million dollars, is basic and simple: *Nothing must interfere with Shirley's normal childhood life and childhood routine.*

She is in bed every night by seven or seven-thirty. That alone precludes stage appearances, radio broadcasts, and other personal appearances. Those four hours of normal childhood sleep every night are worth infinitely more than $750,000 to Shirley, her mother believes.

Of course, one other factor besides the early bedtime item enters into this personal-appearance turndown. That is that Mrs. Temple does not want Shirley to become conscious of her stardom. In the studio, in their home, among their friends, Shirley is well protected against adulation. But on tours, the attentions

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showered on her would be continuous, terrific. The child could not help but become conscious of it all, spoiled.

"And that I will not have," says her mother. *"If at any time I find Shirley is becoming spoiled or precocious or 'smart' or 'fresh' because of her work, I will take her out of pictures immediately.* Her future happiness means much more than any amount of money she might earn."

NOW for the other offers—and rejections. Real estate firms have offered gorgeous, completely furnished houses to the Temple family if they would move in, thus attracting customers to see the new subdivision, to buy houses near Shirley's. But the Temples live in a modest, side-street house in an old, quiet residential section of Santa Monica, off the tourist track. They pay for it themselves; nothing's free. Even so, they are going to have to move again, soon—because the rubber-neck buses and the racketeers who sell movie stars' addresses and phone numbers have publicized the Temple address.

To all of this, Shirley's mother feels, the child should not be subjected. At home, she is just one of the family. Motion pictures are never discussed. Shirley is not allowed to be fresh or smart. She's not running the house. Sometimes Mama Temple even spanks her when she's disobedient. In short, at home Shirley is to be like any other six-year-old youngster.

And the few carefully selected endorsements that have been given by Shirley and her mother and advisers *are* authentic, I happen to know. (I looked into them.) Mrs. Temple has hired an expert, at high salary, to watch these matters and to protect Shirley always against false representation, harmful advertising, misleading endorsements or statements, and kindred evils. No "fake endorsement" racketeers can make use of Shirley, ever, no matter how much they bid.

IN EXPLANATION of all the bids she has turned down, Shirley's mother says: "It is not physical harm that I fear for Shirley. I fear for her *self*. I don't want her little fun in pictures to take her from me, to cost her her *self*. I want her to be natural, ingenuous, sweet. If she ceases to be that, I shall have lost her and she will have lost her *self*. If I ever find that she is becoming spoiled by her picture work—if I find her becoming precocious, smart, fresh—I shall take her out of pictures instantly . . . This fortune I have refused? I know that I have saved her much more than the million or two of dollars she might otherwise have."

And so there you are. I have shown you, in black and white, how Shirley's mother has refused a million—and more—and why.

And Mrs. Temple, far from seeing anything unusual in her million-dollar sacrifice, says: "Why, *any* mother would do the same, wouldn't she?"

Instantly You Catch Cold
Do These 2 Things
For Fast Relief, Remember These Pictures



1. Take 2 BAYER ASPIRIN Tablets and drink a full glass of water. Repeat treatment in 2 hours.

2. If throat is sore, crush and stir 3 BAYER ASPIRIN Tablets in ⅓ glass of water. Gargle twice. This eases throat rawness and soreness instantly.

The moment you feel a cold coming on, follow the pictured directions above:

Two Bayer Aspirin tablets with a full glass of water.

Three Bayer Aspirin tablets, crushed and dissolved in ⅓ glass of water as a gargle. Gargle with this mixture twice, holding your head well back to permit this medicated gargle to reach the irritated membranes of the throat.

Your doctor will approve this treatment as perhaps the quickest, simplest way known to fight cold and sore throat.

The Bayer Aspirin taken internally will combat a cold almost instantly, and ease the usual pains that accompany one. The gargle will ease sore throat in a few minutes. For it acts like a local anesthetic in relieving pain and rawness.

When you buy, though, see that you get real BAYER ASPIRIN tablets. For they dissolve almost instantly in the stomach and thus start working almost instantly. And they dissolve completely enough to use as a gargle. Watch out for this.

Why BAYER Aspirin Works So Fast

Drop a Bayer Aspirin tablet into a glass of water.

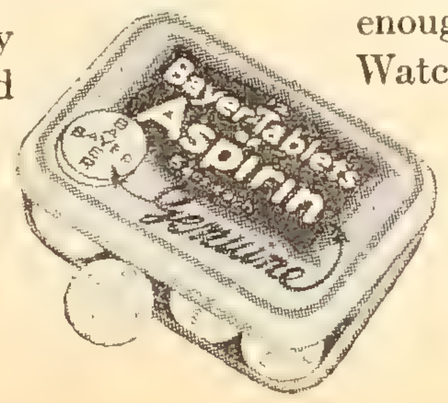
By the time it hits the bottom of the glass it is disintegrating.

IN 2 SECONDS BY STOP WATCH

A Genuine Bayer Aspirin tablet starts to disintegrate and go to work.

What happens in these glasses happens in your stomach — Genuine BAYER Aspirin tablets start "taking hold" of pain a few minutes after taking.

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NOTE: MRS. LANGLEY USED THE SAFE DILEX-REDUSOL METHOD OVER A PERIOD OF 10 WEEKS.

Now YOU, too, can take off pounds of ugly fat this safe, easy, quick, way!

NO DIETING . . . NO SELF DENIAL . . . NO STRENUOUS EXERCISES!

You May Eat What You Wish and As Much As You Want!

Sounds too good to be true? Yet it *is* true. Dilex-Redusols increase your metabolism; that is, they turn food into energy instead of fat. You will be amazed at your increased vitality!

REDUCE 12 Pounds .. in five Weeks .... or no Cost

We make this guarantee because hundreds of tests have proven that consistent use of Dilex-Redusols will reduce your weight to *what it should be!* They will not reduce you below normal! The length of time required depends upon the number of pounds you need to lose.

There Is No Need to Change Your Present Mode of Living

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"Reduced 36 Pounds" "Am losing around 15 pounds a month with Redusols." Miss L. H.

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Do not accept any substitute for safe Dilex-Redusols . . . the absolutely harmless capsules that reduce your weight by increasing metabolism. Dilex-Redusols contain no thyroid extract or other harmful ingredients. They are absolutely safe when taken as directed.
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Portrait of a Self-Made Woman

[*Continued from page 32*]

intimation of what she might become, in some seemingly impossible future, came during her high school days when her boisterous good humor and her ready comradeship were an irresistible magnet to cohorts of her contemporaries. But her arresting personality required polishing, development and amplifying before she was even embryonically the Lombard of today. Moreover, she herself knew it. That is important.

SHE studied dancing until she became so adept that she was invited to join the Denishawn dancers on a tour. Her mother would not permit her to accept. Carole still was undiscouraged.

At sixteen she had her first break in pictures. It came about through a fleeting resemblance to Constance Bennett. Fox signed her as a stock player.

She knew nothing about make-up, about dramatic technique. She had difficulty with her hands—she never knew just what to do with them. She listened to what everybody told her, making her mind a sponge to absorb every idea.

If she was not an actress—then she had to prepare herself. She had to remedy her shortcomings, of which she was so well aware. So she began the conscious program, that well-planned routine, which eventually bore splendid fruit. She joined a Little Theatre group, with whom she studied dramatics.

Carole learned her acting lessons in the most difficult school—the school of experience. At the end of a year she felt herself well prepared for better things than she had had. She proved that when the studio offered her a contract at the same seventy-five-dollars-a-week salary that she had been receiving before. She refused the contract.

SHE thought she could get a job easily. Perhaps she could have—but Fate intervened. Before she could even look for another opening, she was in a serious automobile accident that scarred her face and held her helpless on her back for a year. Possibly there is no greater testimony to her absorbing ambition than this fact—that even with the thought that the scar would never heal, even with the suspicion that another chance in pictures would be long in the coming, she never relaxed her determination to be an actress. Her defiance of Fate maintained her inflexible ambition.

There were no marks on her face and no marks on her body when she was finally able to work again. She took one of Hollywood's severest tests of pulchritude. She went to Mack Sennett, applied for a job as one of his famous Bathing Beauties—and got it.

Carole was now nineteen. In three years, which included that year of being an invalid, she had learned what

[*Continued on page 67*]

NEVER TOOK A LESSON FROM A TEACHER

—yet Bob is the envy of his music-loving friends



You, too, can learn to play any instrument this amazingly simple way. No expensive teacher. No tiresome exercises or practicing. You learn at home, in your spare time. Yet almost before you know it you are playing real tunes! Then watch the invitations roll in—see how popular you become. Yet the cost is only a few cents a day.

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You don't have to be "talented." You can't be too young or too old. No teacher to make you nervous. Course is thorough, rapid, simple as A-B-C. First you are *told* what to do—then a picture *shows* you how to do it—then you *do* it yourself and *hear* it. In a short time you become the envy of your friends, the life of every party.

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I will pay CASH for OLD COINS, BILLS and STAMPS

POST YOURSELF! It pays! I paid $400.00 to Mrs. Dowty of Texas, for one Half Dollar; J. D. Martin of Virginia $200.00 for a single Copper Cent. Mr. Manning of New York, $2,500.00 for one Silver Dollar. Mrs. G. F. Adams, Ohio, received $740.00 for a few old coins. I will pay big prices for all kinds of old coins, medals, bills and stamps.

I WILL PAY $100.00 FOR A DIME!

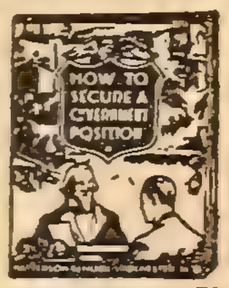
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So Nothing Ever Happens to Robert Taylor?

[*Continued from page* 39]

told his father, "and a fine rating." So it was decided that he would finish his junior and senior years at Pomona.

He had never gone in heavily for athletics, but he decided that there were two other alternatives—the Glee Club or the Dramatic Group. He settled the matter simply. A spider and a cricket were on the walk. "If the spider crosses that line first, it's the Glee Club," Bob decided. "If the cricket wins, I'll go in for drah-ma." And from that small event an entire career was destined to develop. The cricket won . . .

The Dramatic Group gave him "bit" parts. The boy was good. He earned bigger rôles. When it came time to cast the special production of the year, *Journey's End,* he was handed the leading rôle—that of *Capt. Stanhope.* Now, perhaps a thousand or more amateur performances are given around Los Angeles during the year, but it was this one that Ben Piazza, casting director for M-G-M, chose to attend personally.

"That chap playing *Stanhope* has something," he said to himself. The next day he sent for Bob, who returned to Pomona with a contract in his pocket, which arranged for him to complete his college course before starting work. After that, reasoned Bob, it wouldn't hurt to have a fling at the movies before he went home.

But, abruptly, that home was broken. Three months prior to his graduation, his father died. And with him went the family's security and mainstay. Bob was jolted into a realization that if it weren't for that contract he wouldn't know where to turn. Suddenly, he had reason to bless the cricket, the casting director, and Hollywood in general. Surprisingly, he had a job!

They changed his name from Brough to Taylor because it sounded better. They gave him a test—"which was so bad that I was almost sunk," Bob acknowledged. "But they gave me additional tests and things brightened up.

Now, after ten months in Hollywood, he is headed for the top—without benefit of a spectacular background or big-town achievements. *Sometimes* it's the small things that weave into a success pattern.

With every picture the Taylor-made fans are increasing—not by thousands, but by millions. It's an amazing fact. The boy doesn't act. He gets inside a character and brings it to life. That was what made John Stahl, the ace director, single him out after Bob played a small part at Universal in *Always Tomorrow.* When Stahl was assigned the direction of *The Magnificent Obsession,* he would have no other leading man but this Robert Taylor. Stahl, the star-maker, the man whose approval means box-office fame, wanted to direct him.

But, of course, *nothing ever happens to Bob.* Oh, no. He's just the luckiest chap in Hollywood!

MERLE OBERON
Star of Samuel Goldwyn's
DARK ANGEL

You see
Beautiful Duart Waves
on every
Motion Picture Screen



IF YOU were a Hollywood star you would want the loveliest permanent wave money could buy. You would look for beauty—not for "bargains"—and nine out of ten stars would advise you to choose Duart.
Fortunately, you can share the screen stars' luxury of this famous wave for Duart is available at your own beauty salon as well as in Hollywood. It costs no more than other permanent waves. Next time, remember to ask your hairdresser for a Duart wave and watch for your individual SEALED package of Duart waving pads. It should be opened before your eyes. It is your guarantee of the genuine Duart — choice of the Hollywood stars. ★ Copy a screen star's hairstyle if you like. Duart's FREE BOOKLET of smart Hollywood coiffures—24 pages of pictures and directions—will be sent with a ten-cent package of Duart Hair Rinse. Used by the stars after shampooing to brighten the natural color of the hair and add glamorous highlights. Your choice of twelve delicate shades.

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THE CHOICE OF THE HOLLYWOOD STARS

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DUART, 984 Folsom Street, San Francisco, Calif.
Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

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Screen-Struck

[*Continued from page* 38]

wasn't, after all, the special, private affair I had expected. The man in charge, a middle-aged director, was a short-sleeved cynic called Mac.

A small, painted backdrop had been set up with a table and some chairs. Around this careless set, the great lamps crowded. They looked merciless. In one corner a make-up man was turning out new faces for the applicants for fame, as indifferently as a baker shaking flour. Mr. Hilton introduced me. The man in the chair grunted and told me to turn around. Then he grunted again.

"Profile not so good, eh, Mac?" he said. Mac grunted, too.

"Eyes too far apart," said Mac, resuming his cigar.

"That chin is going to catch the shadows badly," the cameraman warned. I began to wonder why in the world they even bothered about testing me. I might have been a wax figure, for all they considered my feelings.

"Give her some eighteen-eleven," the man in the chair told the make-up man, "and lighten the cheekbones."

Trembling with excitement, I submitted to the carrying out of these mysterious instructions. Then suddenly the great glaring lights went on. I was standing in the middle of the little set, telling a perfectly strange man that I loved him.

Chapter V

MR. HILTON said that they would not know how the test came out for a couple of days.

"I'll let you know what I think myself," he added, "just as soon as it comes through. Don't be discouraged if you have to wait around—nothing will be done about you until a producer and a director or two have had a look at the tests for final decision. But stick around for news."

I stuck. I would wander around the lot aimlessly, trying to look as though I were going somewhere, peeking into the sound-stages, and the back-lot with its streets of all nations. Then back past the neat row of snowy buildings that were the projection-rooms, wondering if by chance my likeness were being shown in one of them, waving to a young operator at No. 4, who had said, "Hello, there," the first day, and whose name was Dickey Wells. He was the only person who spoke to me at first.

Finally, it would be luncheon-time and I would be able to go to the commissary and find a table somewhere in that exciting throng of pretty girls and handsome men.

Then when I really could not find another excuse to stay at the studio, I explored Hollywood, where I had taken a tiny bungalow-court apartment. I strolled along the famous Boulevard with its ever-shifting, colorful crowds, its strange mixture of luxury and shoddiness, of great successes and utter failures.

The evenings were the worst. I couldn't have even the faint hope of seeing Clifton Laurence. He had gone on a location trip twelve hours after reaching Hollywood. A hurried note had explained.

"They are running me off to Big Bear Lake," he wrote. "Logging picture. About three weeks. Watch your step. Sorry I'm not going to be able to keep my eye on it. C. L."

So the evenings were pretty blank. I couldn't write letters all the time, even to Aunt Neta and Buddy. Dickey Wells, the boy in the projection-room, asked me to go out, but I thought that beneath my dignity—I was almost an actress . . . So I snubbed him and went to the pictures alone. Nobody else at the studio paid the slightest bit of attention to me. I sensed—and it wasn't very pleasant—that they were holding off until after the test. It was a long and lonely wait.

Then, when I least expected it, my telephone rang. Thinking it would be another real-estate man trying to sell me a house, I picked up the receiver indifferently.

"Miss Le Grange," said a staccato voice, "this is Joe Hilton speaking. Can you be at Mr. Kramberg's office at nine o'clock tomorrow morning?"

"Yes," I gasped, "but . . ."

"Okay! Thanks!" said he and hung up. Not a word about my test!

The next morning I was up at six. I bathed and dressed slowly. If the news was bad, I was going to look my best. If it was good, I wanted to look the part. I was far too excited to eat, and reached the studio fifteen minutes early.

THERE was no one in Mr. Kramberg's outer office when I arrived except an old scrubwoman in a ragged skirt and a faded shawl, whose drab gray hair fell uncombed around her wrinkled cheeks. As I closed the door behind me, she smiled at me.

"Good morning!" she said. Then a look of recognition dawned on her face. "Aren't you the girl who won the Search-for-New-Faces Contest?" she asked. I glowed with satisfaction. "Yes, I am," I admitted in a kindly, half-condescending tone.

The scrubwoman moved into the chair next to mine and laid a hand on my arm. "Turn around to the light and let's have a look at you!"

Amused, I obeyed. She looked me over critically and pursed her lips.

"You are very pretty!" she said at last. "But I think you could learn a little more about lipstick, my dear."

I could feel my cheeks flaming, but I held my temper as best I could. "Thanks!" I said, coldly.

"Tut, tut, child," was her answer. "I only spoke for your own good. I've seen so many of them come and go—mostly go, and I take an interest in them all!"

"I suppose you do!" said I. "Perhaps you'll go on to warn me about some more of my private affairs?"

"No one's affairs are private in Hollywood," said the scrubwoman, "and good, disinterested advice is scarce, anywhere. Come and see me some time, child. Maybe I can help you."

"Thanks," I said stiffly, "but I'm afraid I shall be too busy." Then I opened a paper to show her that the conversation was at an end. Besides, I hated to look at the puzzled and hurt expression that came over her face. Several moments of uncomfortable silence followed. Then the door of the private office opened and a young woman came out. I stood up.

"Mr. Kramberg will see you now, Miss Dare," said the secretary. The scrubwoman walked through the open door. "Hello, darling!" she said to someone invisible to me. "I hate to worry you, but part of this last scene really must be rewritten for me. . . ."

The door closed behind her and I stared at the secretary in horror.

"Was that . . . ?" I stammered.

The girl nodded. "Yes," said she, "that was Miss Nancy Dare. Isn't she sweet? We all love her as much as the public does. So kind and unspoiled, yet the biggest box-office attraction in pictures today! I think her comeback, in her old age, is the finest thing I know."

I couldn't say anything. The girl looked at me curiously.

"You are Miss Le Grange, aren't you?" she asked. "Mr. Kramberg will see you in a few minutes, just as soon as he's through with Miss Dare."

But to me it seemed an agonizing age before I found myself seated opposite the quiet, bald little man, who was saying such nice things.

"I'm taking a chance on you," he told me, "and I know it's a chance. You may not work out, but to be frank, we are giving it to you because the girl we counted on had to drop out. From now on, it's up to you. Don't let me down, because this picture is an important one, to me."

"I'll never let you down! I'll—I'll be even better than my test!" I promised breathlessly.

"You'd better be!" said Mr. Kramberg with a little crooked smile.

Chapter VI

ONCE Hollywood opens its doors to a newcomer, the sky is the limit so far as hospitality is concerned. I was playing only the third most important feminine rôle in *Heart's Desire,* but suddenly all kinds of people showed an interest in me. A very important agent invited me to a cocktail party at his magnificent home in Beverly Hills. I met at least

a hundred people there, and I was told I would be lucky if this agent added me to his list of clients.

There were no more lonely evenings after that. Mr. Hilton often took me to dine. A girl who played a character-bit in my picture took me along with her to a swimming-party.

There were parties in small, cheaply pretty apartments—at beach cottages, on a small scale. Everybody was Al, or Kit, or Babe. I hardly ever knew their last names, or exactly what they did.

During the luncheon-hour at the studio commissary there was always somebody to beckon to me as I came in, and invite me to sit at his table. And getting all this overwhelming attention, I began to develop a special manner. Friendly, but not too much so. Just the right degree of condescension. After all, an up-and-coming actress had to act the part!

On the set, the director roared at me. He was a quick-tempered man, the famous Jan Schilk, and nothing I did pleased him. I had to rehearse my lines over and over. It was harder than I had thought. I found myself trying to copy Helen Hayes, and then switching to a Colbert manner. Then to Kay Francis. Schilk howled. "Forget for five minutes that you are acting! Relax!" he would shout, stamping back and forth.

Whenever I could, I saw the "rushes"—the pieces of film that had been shot the day before—and it was incredible, wonderful, to see and hear myself on the screen, living a dream.

At last the picture was finished. While it was being cut, I hung about the studio as usual, in case I was needed for retakes. And it was then that Clifton Laurence came back from location. I heard of it casually.

"*ALASKA BOUND* is practically in the can," I heard a publicity man tell someone. "Clifton Laurence blew into the studio this morning for some interiors."

My heart almost stopped beating. Then, a moment later, I was piqued by this thought: Why hadn't he let me know? Had he forgotten . . . so easily?

"He'll have to respect me now," I told myself, in self-defense. "Not just kiss and forget." I shook, inwardly, at the thought of his nearness, and all over again I realized how terribly I loved him. I could not lose him—I must play my hand carefully, so that he would appreciate my changed status, so that he would have to exert himself to interest me.

I had my first glimpse of him as he was chatting with Mr. Burnham and two of our biggest stars (whom I had never met)—a little group standing in the sunlight, talking with familiar intimacy. When he saw me, he excused himself and broke away. I felt a bit hurt that he had not asked me to join them instead, yet when he slipped his hand through my arm and drew me away, I thrilled so that it took all my will power to try to appear casual.

"How is everything?" he asked. "Started a picture yet?"

"I've finished one," I said calmly, with a smile.

"That's swell!" he exclaimed. "I was afraid they'd put you away on a shelf and forget about you—like some other beginners I've heard about."

"On the contrary," I said, airily, "I seem rather in demand. I've had a very gay time, too."

He looked at me, puzzled. "Say!" he exclaimed. "What's come over you, anyway? Why didn't you even drop me a post-card?"

I hadn't written because I wasn't sure how to address him and had been shy about asking anyone. But this gave me my chance to impress him.

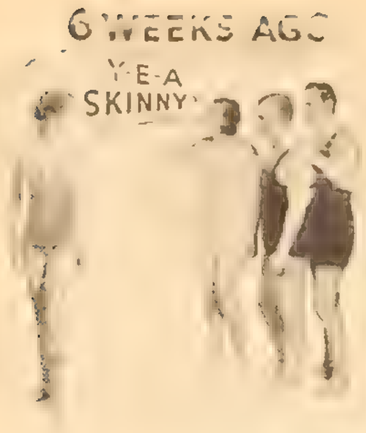
"Really," I said, "I've been frightfully busy on the picture—and so many social engagements. You must know how it is."

"Oh!" said he, withdrawing his hand from my arm. "So that's how it is! Yes, I guess I know. One picture, and you'd hardly speak to Greta Garbo! It must be great to be famous! Sorry I've got to run along. Perhaps if I can work up a bit, you'll include me on your invitation list. So long, Miss Le Grange!"

I wanted to cry out, to call him back

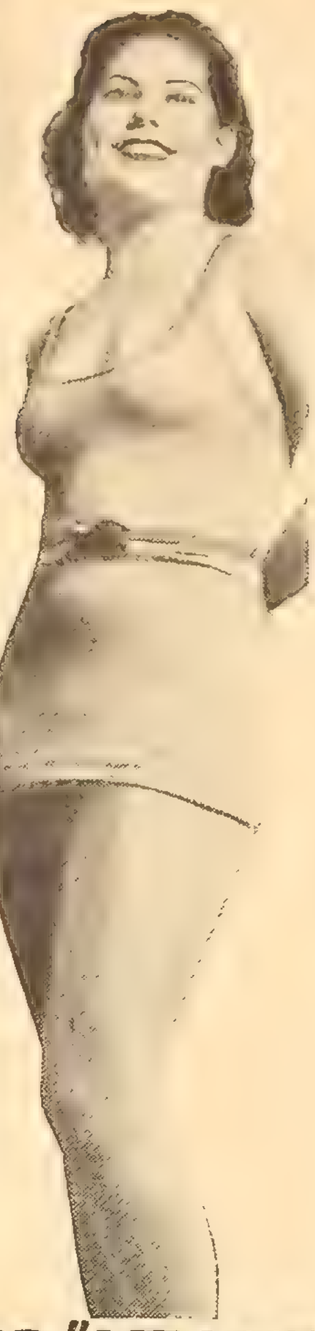
[*Continued on page* 80]





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Miriam Hopkins Begins a New Life

[*Continued from page 27*]

Bernhardt, for instance. Mention their names and how many can identify them? And of all the actors and actresses in Hollywood today, how many will be remembered? Only Charlie Chaplin, Garbo, and Mary Pickford stand any chance of enduring fame. The rest of us are merely people who flit across the screen and then, often while we are still young, merge into living shadows."

Is it worth while as long as it lasts? If Miriam thought so, she wouldn't be rearranging her future.

To achieve success, it is necessary to have a single purpose. And when Miriam started out to crown her blonde head with glory, she realized there were too many things that she wanted to do. Her interests were too varied. So she ruthlessly banished everything from her plan of living that did not bear directly on the accomplishment of her ambition.

And now, looking back, Miriam regrets that she has had to discipline herself so severely. There are so many things that she has missed. So much of life has flowed irretrievably past while she has crossed over the narrow bridge of ambition—to something that now she finds she does not want.

No, the pride of achievement—the temporary adoration of the public—does not compensate, with Miriam, for the life she hasn't lived.

But if she is sincere about not liking fame, why does she remain in pictures?

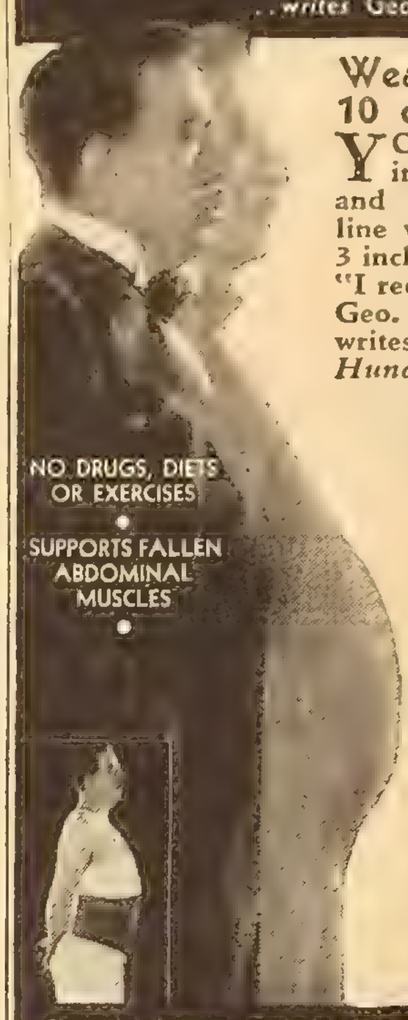
This is the answer: When Miriam realized that fame was no longer important to her, she was ready to get out. She had no further incentive to remain on the screen. All of her desire for accomplishment was gone. So, being just as honest in self-appraisal as she is in judging everyone else, she sat down to take an inventory of herself. What did she find?

WELL, she had to admit that she was born an actress. Acting was in her blood. If she had not gone into the theatrical profession, she would still be an actress, whether she was a secretary, a saleslady, or a writer.

Next Miriam asked herself if she should continue working just for the money she made? No. She cannot stand anyone who works just for money. She believes that, unless a person is doing what he wants to do, he denies his own integrity of character.

As Miriam probed into her inner heart to find some justification for continuing in the profession for which she really was best qualified, she found it at last. It had been there all the time, and she had merely overlooked it. This reason was not to be found in the applause of the public, or in the good opinion of friends. The only thing that mattered at all was what she thought of herself. . .

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And she wanted to think of herself as not "just another actress," but an artist in her work. She wanted to make worth-while pictures. She wanted to express herself, to portray characters that others were afraid to touch. She fought for the chance to pioneer in color pictures, to play such an unsympathetic rôle as that of *Becky Sharp*. She signed a contract with Samuel Goldwyn because he was interested in artistic productions. He agreed to let her pass upon her stories. She immediately jumped at the opportunity to portray that hard-hearted girl in *Barbary Coast* whose only thought was for self-advancement.

"She is so much like all women," Miriam said. "She came to San Francisco as 'the nice Miss Rutledge.' Her character was changed by lust for gold. She became known as 'Swan,' the dancing girl in one of the cabarets. Hard. Selfish. Ambitious. But when she fell in love, her real character emerged. There was the genuine woman—caught, held and happy in the unbreakable web of human emotions."

Miriam, like Swan, has found herself. She will henceforth make pictures for her sole gratification, because she realizes that to be honest with the public, one must be honest with one's self. And when this present contract is terminated, she says she will meander around the world. And she will visit, first of all, Pekin and Timbuktu!

Portrait of a Self-Made Woman

[*Continued from page 62*]

to do with dangling and embarrassing hands, how to adjust the movements of her body to the fluid camera. During all of this time she was learning to be an actress, and now she began to make herself over physically.

From the Sennett Studio, she went to Pathé. An over-plump Carole. A girl who did not know how to highlight every physical advantage. With the help of expert trainers, masseurs and dietitians, she made her figure so exquisite that it might well fulfill a Pagan's dream. She became newly clothes-conscious—realizing how the *right* clothes could enhance beauty and personality and intelligence. She set out to find what was right for *her*. She studied make-up and hair-dressing.

With the coming of talkies, she continued her self-education. She studied voice, diction and placement. She determined that the microphone would not find her wanting—and it did not!

She won new opportunities, and acquired vision and balance—acquired them because she worked for them, because she knew she had to have them if her ambitions were to be realized. She knew that there were no short-cuts.

Because of this concentrated effort and this unswerving purpose, she is what she is today, what she will be in that greater future certain to be hers—a *Self-Made* Woman!

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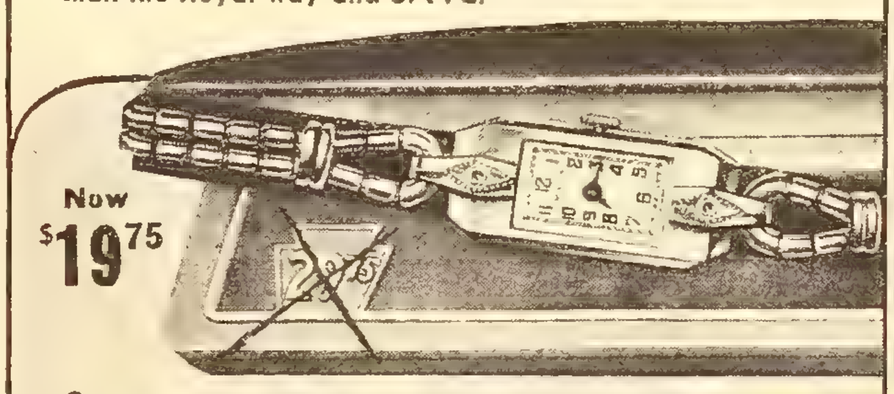
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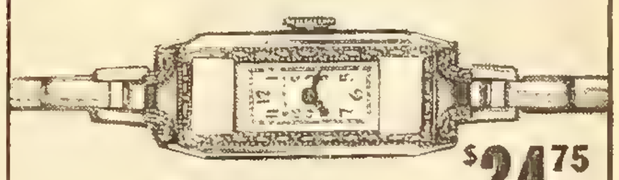
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GROVE'S LAXATIVE BROMO QUININE

Tullio Carminati's Immortal Love

[*Continued from page* 33]

fires of conversation with stray fragments of thought.

I had spoken of her as an actress it had been my misfortune never to see.

"Eleanora Duse!" Tullio's quiet echo of her name had a reverent tone. "She was the greatest actress of them all! I have seen and appeared with a great many talented *artistes,* but my personal conviction is that none of them can ever compare with Duse.

"Don't you think it is possible for time and memory to magnify the importance of an actress?" My question was an ill-disguised thrust to inspire him to overcome his reticence.

"I do not!" Tullio's answer was emphatic. "And I am not speaking alone—others share my opinion that Duse was the greatest of them all. One who never saw her can hardly understand, perhaps. The greatest tribute I might pay is to say that at sixty-one she was the most feminine woman I have ever seen!"

With this remarkable statement, Tullio warmed to his topic.

"I loved her!" he confessed, simply. "Oh, not as you might think or write of love. It was something quite different. It was the admiration any actor can have for another because of the beautiful things he represents. I loved Duse deeply for her genius and for what she meant to me in a purely spiritual sense.

"I recall how, while standing completely still, with her back to the audience, without moving, without the slightest gesture of her hands, Duse could convey to her audience the power of a surging emotion. There has never been another who could, with so few artifices, convey such tremendous force of the dramatic."

FIFTEEN years ago Tullio Carminati, beginning his stage career, was appearing with John and Lionel Barrymore in a play called *The Jest.* This marked his return to the legitimate theatre following the World War, in which he served with distinction. At the same time, Eleanora Duse decided to forsake a retirement of fourteen years and return by public demand to the stage on which she had ruled as a sovereign.

Duse called for Carminati and asked him to become her leading man, manager, and director. Greatly honored, Tullio accepted. The next few short years were the happiest of his career.

"I will never forget the night of her last American appearance in *Lady of the Sea,*" he told me. "I took a leading rôle in this play without rehearsal. The script called for me to step over a low wall as I made my entrance. Duse, with her back to the audience, was facing me, and I was paralyzed instantly by the power of her oddly fascinating eyes, living the emotions of the character she

[*Continued on page* 81]



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[*Continued from page* 41]

frying; one pound fresh beef, cut in pieces with fat removed; one can of corn niblets; two sliced tomatoes; one pint green beans; three cubed potatoes; one chopped onion; one pint or more of soup stock; salt; pepper and paprika. Cover and cook very slowly in the oven until all ingredients are tender—about three hours. . . . In serving, a piece of chicken with a bit of beef, garnished with the vegetables, is a proper helping.

Mrs. Woods also gave me her recipe for Christmas Aspic Ring, which I am passing on to you:

CHRISTMAS ASPIC RING—Boil 2 cups of tomato juice and pour over 1 package of prepared aspic. Stir until dissolved. Boil 3 medium-sized potatoes with skins on until tender. Peel and dice. Add potatoes to aspic and pour into ring mold. Add 1 cup of diced celery. When congealed, unmold on a large platter. Fill the center with 2 cups of cabbage slaw and fashion decorative holly from chopped green pepper and pimiento.

Mrs. Woods' cranberry tarts are made this way:

CRANBERRY TARTS—Boil 1 pound cranberries, 2 cups powdered sugar and 2 cups water over a slow fire until near-tender, adding sugar a few minutes before removing from fire. Pour into twelve round tarts made from ordinary pie crust and allow to cool.

As a special Christmas feature, Mrs. Woods plans to make tiny caps of red crêpe paper, dunce-cap effect, and fit them over the edges of the tarts, achieving a Santa Claus face with raisins for eyes, and a fine roll of whipped cream close to the edge of the crust will form a beard. The decorative possibilities for these tarts are really unlimited, she points out. And they are simple to make.

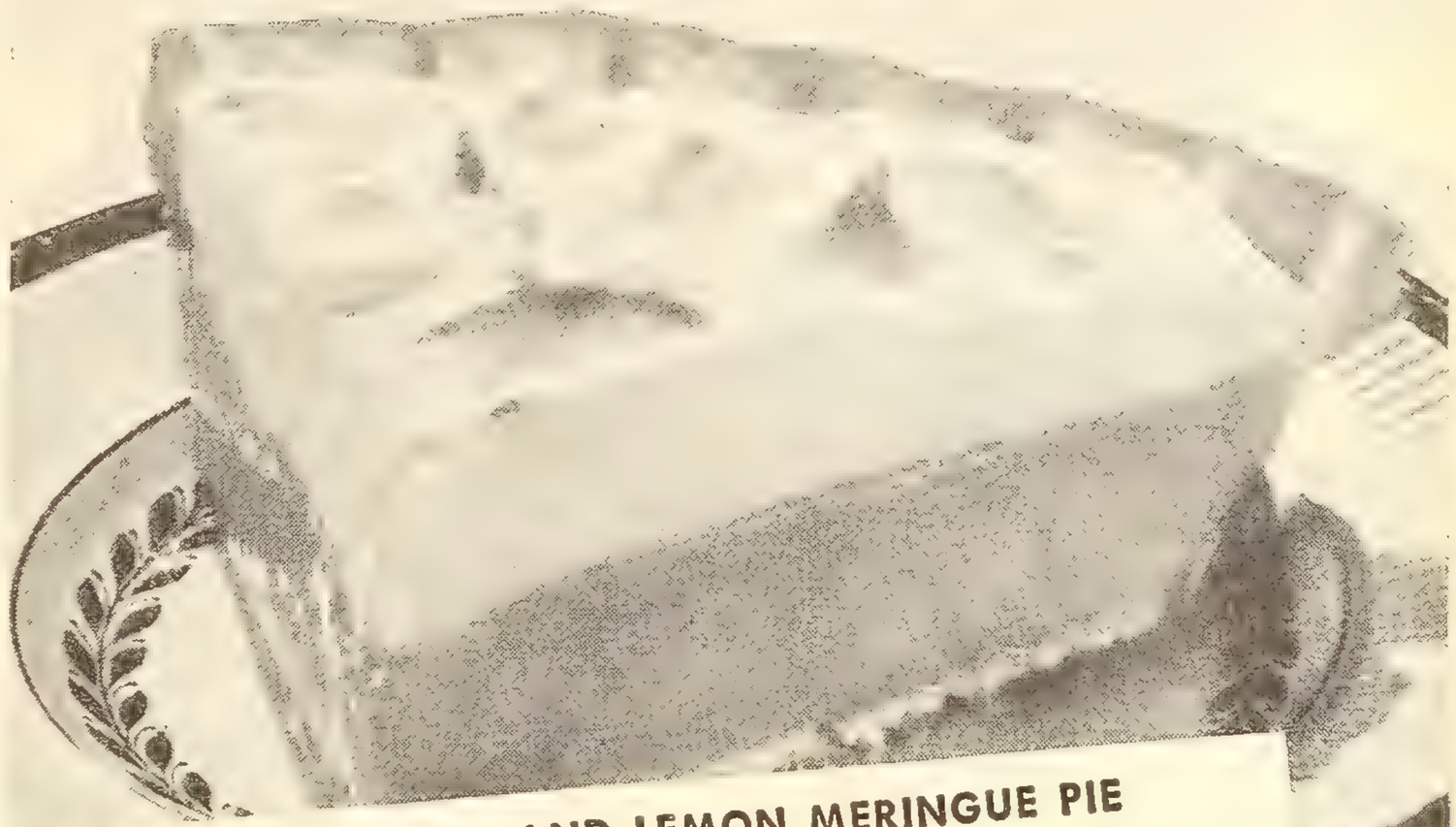
Last, but not least, she has a perfectly grand recipe for mustard pickles which always look very decorative at Christmas time, being a bright, lovely green. Besides, they are simply delicious.

MUSTARD PICKLES—The ingredients are 1 quart of green cucumbers, cut small; 1 quart of tiny cucumbers; 1 quart of sliced or very little onions; 1 large cauliflower, cut in pieces; 4 green peppers, sliced. Soak all these for twenty-four hours in salt water, using 1 cup of salt to 1 gallon of water. Then scald in the same brine and drain. Make a paste of 6 scant tablespoons of ground mustard, 1 tablespoon tumeric, a scant ½ cup flour, 1 cup sugar, 2 quarts vinegar. Mix dry ingredients with a little vinegar, then add remainder of vinegar. Scald, stirring until well mixed and smooth. Pour over the vegetables while hot and seal in jars.

P.S. In passing on all this good information, the Woods' wish you a very happy Yuletide!

Gorgeous Lemon Pie Filling

WITHOUT COOKING!



EAGLE BRAND LEMON MERINGUE PIE

1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
½ cup lemon juice
Grated rind of 1 lemon or
¼ teaspoon lemon extract
2 eggs
2 tablespoons granulated sugar
Baked pie shell (8-inch)

Blend together Eagle Brand Sweetened Condensed Milk, lemon juice, grated lemon rind or lemon extract, and egg yolks. (It thickens just as though you were cooking it, to a glorious creamy smoothness!) Pour into baked pie shell or Unbaked Crumb Crust (See FREE cook book.) Cover with meringue made by beating egg whites until stiff and adding sugar. Bake until brown in a moderate oven (350° F.). Chill.

● Here's a lemon filling that's always perfect! Never runny. Never too thick. Try it, and you'll never make lemon pie the old way again! ● But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name Eagle Brand.



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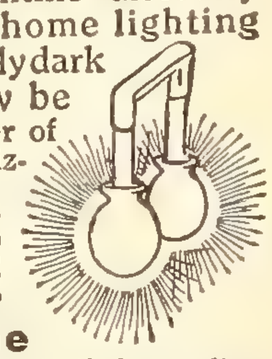
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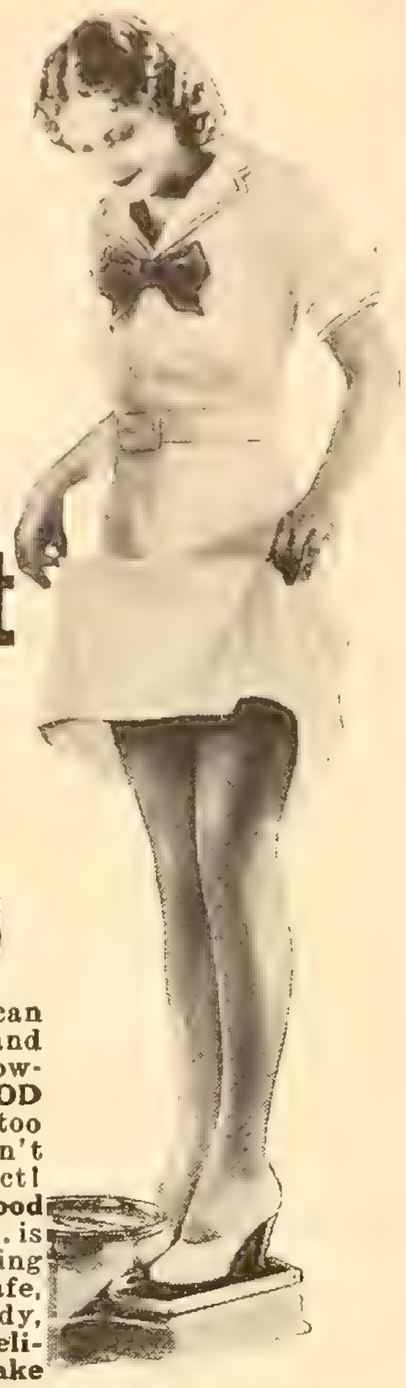
I am willing to send one of these Lamps for 30 days' trial, or even to give one FREE to the first user in each locality who will help me introduce it. Send in your name today — also ask for details of how you can get the **Agents Wanted** agency and without experience or capital make BIG MONEY.

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Are Modern Women Copy-Cats?

[*Continued from page* 45]

"But there *could* be a typically modern type of dress for all occasions, couldn't there?" I inquired.

"Why not? The life of the woman of today *could* do more to influence fashion than ever before in history."

I asked him then, to describe his conception of what modern clothes *could* be—and should be—like.

"Well," he began, "in the first place, they should suggest the modern woman's outstanding characteristics—h o n e s t y, frankness, courage. They should be stripped of the frills and gew-gaws and 'excess baggage' that women used to wear. They should be practical, healthful. Plain, yet lovely. Graceful. Adapted to the modern tempo."

He paused, contemplatively. "And now," he continued, "I'll tell you the reason why the Twentieth Century motif hasn't progressed farther. You see, women have had their fingers burned . . . by those gosh-awful clothes they wore along in 1920 to 1926 or 1927. Those 'flapper' clothes.

"You see, although new and different, those clothes broke all rules of costume fitness. They were ugly, incongruous, ungracious. Women, suddenly realizing how like scarecrows they looked with waistlines around their hips and skirts above their knees, swung back in a panic to modes already tried and found attractive and becoming in days gone by.

"AND so," he concluded, "as I said, there has been a reason for the apparent backwardness. Even in Hollywood, which sets styles for the world, it explains why one star takes refuge in Queen Elizabeth's ideas of sartorial beauty when she really wants to dress up; another chooses to copy some French period; another harks back to ancient Rome or Greece. They are simply burned children, fearing fire. . ."

Now, that was all very well. I saw his point. But, nevertheless, there was one particular question I wanted to ask.

"But women, even in Hollywood, seldom design their own clothes," I remarked. "What do you mean . . . *their* fingers have been burned? What about you costume designers? Why haven't you given us clothes beautifully new and beautifully appropriate to the age to think about?"

He thought a moment, then grinned engagingly. "You've got me there," he admitted. "Yes, in the last analysis, I guess it is we who have been 'copy-cats,' after all. . . ."

What do *you* think of Bernard Newman's notion that modern clothes *should* express the modern woman? Write your reaction to MOVIE CLASSIC'S Letter Editor (see page 82 for address). Your letter may win you a cash prize!

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RKO *player*



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Sylvia Sidney's 10 Pointers for a Career

[*Continued from page* 31]

may be a bit too large. Well, *that* handicap can be overcome by proper exercise and perhaps diet; and too-thin lips may be corrected by suitable make-up. You can do away with self-consciousness about your appearance. As far as looks are concerned, there is really nothing to deter you from the career you wish.

THIRD: *Bring out your personality!* Everyone has personality. It may not be the most desirable kind on earth, but it is that God-given spark that makes you individual. Don't try to copy someone else—or you will lose something very valuable to you.

Fourth: *Develop your brain!* It is possible, I assure you, to enhance your natural intelligence in varying degrees. Reading can give you a knowledge of people and places, manners and customs that can't help but make you a more tolerant, intelligent individual and, for that very reason, a better saleswoman, actress, or executive.

Fifth: *Cultivate your charm!* Charm is a mixture of glamor and graciousness. Beauty and personality contribute toward it. Charm is not only born in one: it may be acquired—*developed*. I have often seen this happen. But please don't mistake charm for some affectation, such as talking with a broad "a." You have heard people say: "Simplicity is her greatest charm." And that is true. Charm is disarming and entirely devoid of pretense. *You* can have it, too.

Sixth: *Decide upon your goal!* Now that you have looked at yourself calmly and dispassionately, and know just about what sort of person you really are, know what you want to do! There is no more pitiful situation than a girl or boy who has no purpose or aim in life.

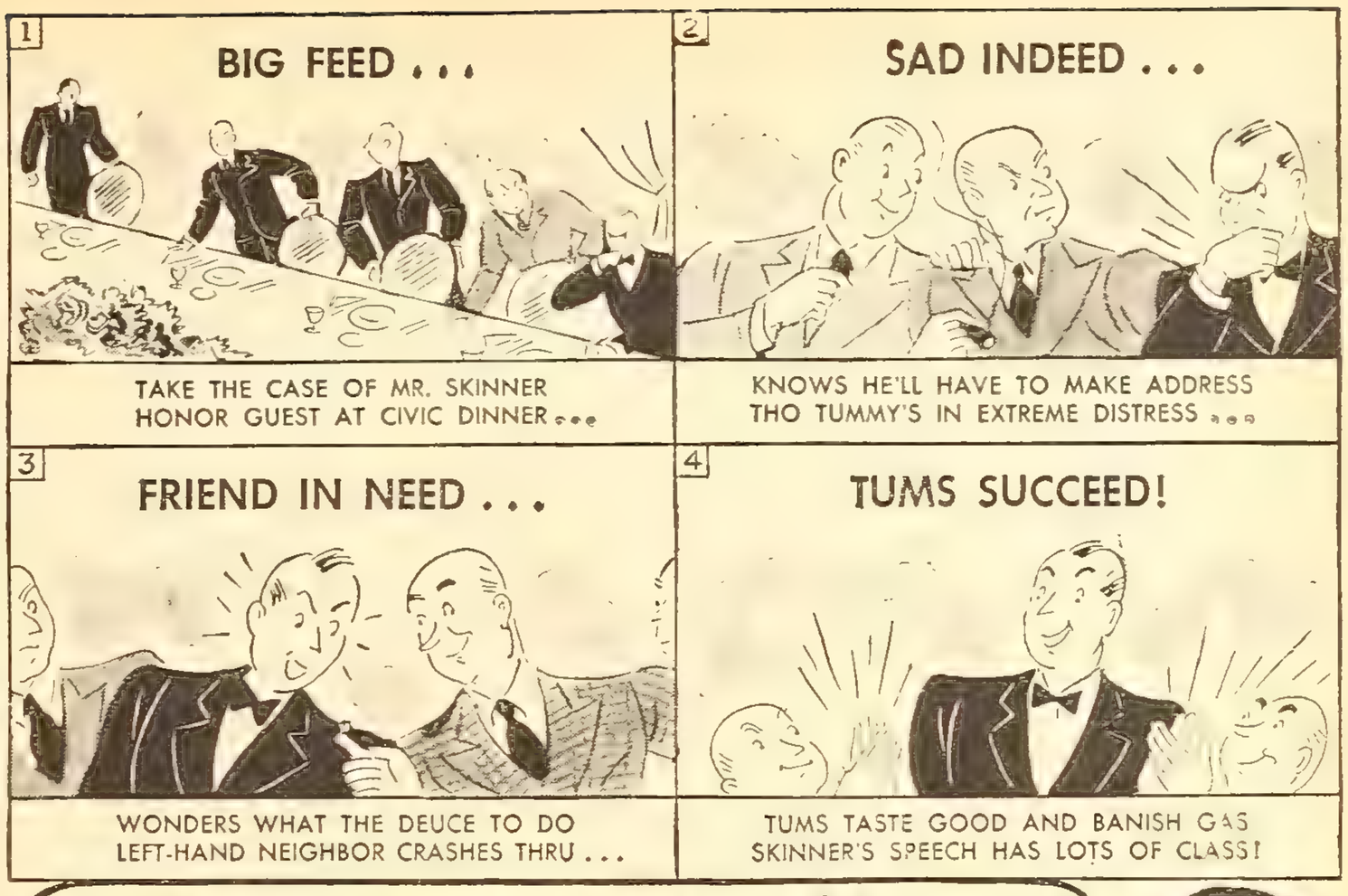
Seventh: *Make your own opportunities!* You will have to do so if you are to succeed where others fail.

Eighth: *Never admit discouragement!* Making your opportunities is only half the battle, of which the other half is overcoming your obstacles. You simply cannot let difficulties get the better of you. Because some of your rivals won't.

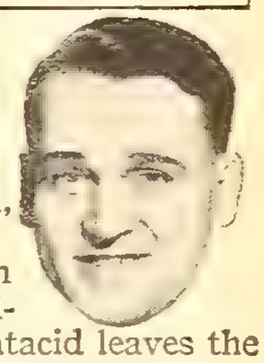
Ninth: *Stay on the job!* By that, I mean be modest in victory—for victory is usually short-lived. If you have one success, don't feel that your services are indispensable hereafter.

Tenth: *Set a higher goal after each success!* When you reach one milestone, don't be satisfied. Keep going ahead. No matter how high you aim, there is always a further goal—and to do anything really well, it is necessary to feel that your present objective is only the means to an end, not the end itself.

Those, then, are my ten pointers for a career—any career. They are not academic. Countless others besides myself have followed them—and found that they have worked.



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"YOU'LL never catch me without a roll of TUMS in my vest pocket . . . because *'you never know when.'* Old-fashioned methods of relief for acid indigestion were a nuisance . . . and I didn't exactly trust them either. Physicians have long warned of the dangers of strong, caustic alkalies. But TUMS always relieve gas, heartburn or sour stomach, quickly, pleasantly, *safely!*"

TUMS *measure* the acid in your stomach. When the condition is relieved, any excess antacid leaves the system *un-dissolved*. Try TUMS when you feel the effects of last night's party, or when you smoke too much. Handy to carry—only 10c—all druggists.

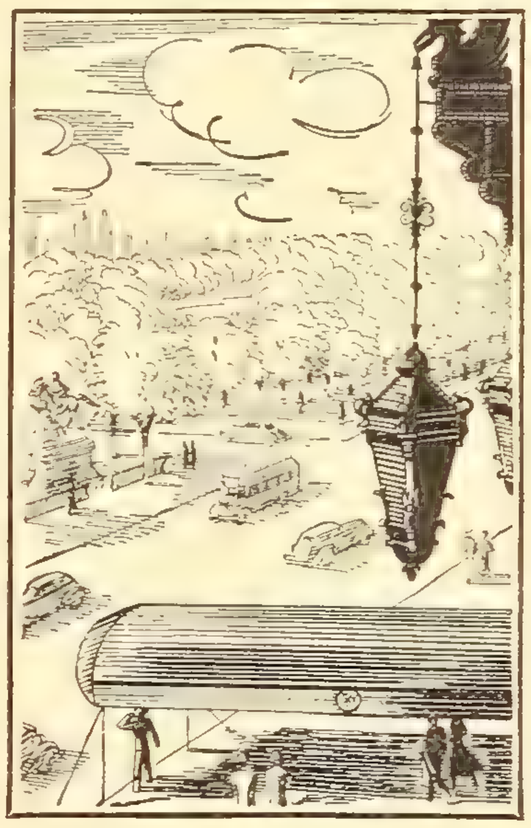
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Handles Like Cloth...No Lint
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IMAGINE a quilt batt that lays out as easily as a piece of cloth—that is lump-proof, non-stretching, and of perfectly even all-over thickness! Mountain Mist Quilt Cotton is all that and more. It comes in one big 81x96-inch sheet—no stretching, no tears or thin spots. Unique "Glazene" covering prevents sticking, picking or lint, and makes fine, close stitching easy. And it actually improves with washing—puffs up amazingly, pads out every quilted detail.

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Helen Armitage, Hotel Hostess, Secures Position Though Without Previous Hotel or Business Experience.

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Good positions from coast to coast for trained women in hotel, club, steamship, restaurant and institutional field. Hundreds of graduates put in touch with positions in last six months as Managers, Assistant Managers, Housekeepers, Hostesses and 48 other different types of well-paid positions. Living often included. Previous experience proved unnecessary. Lewis graduates, both young and mature, winning success. Good grade school education, plus Lewis Training, qualifies you at home in leisure time. FREE Book gives full details about this fascinating field, and explains how you are registered, FREE of extra cost, in the Lewis National Placement Service. Mail coupon NOW.

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Send me the Free Book, "Your Big Opportunity," without obligation, and details as to how to qualify for a well-paid position.

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Models Today— Stars Tomorrow!

[*Continued from page 29*]

telephone, or write, by the thousands. Very often girls read the name of some famous artist. They go to his studio and ask for modeling work. He sends them along to a commercial photographer, who in turn sends them along to the agencies. All this helps to crowd the offices of the different agencies with a lot of impossible material. I think the hardest job in the world is mine because I have learned to say 'No' so often that my head shakes from side to side even in my sleep!"

There is an agency called the Models' Guild that started with a membership of three hundred. All members are models who joined together, bought stock in their own little organization, and went to work. It is headed by a man named William Black, himself an ex-model. Although it has been in existence just three years, it now lists about a thousand people, including every type from old men who pose for character rôles to baby models, gurgling over a milk bottle. Only a few hundred, however, actually work steadily.

Mr. Black feels that the modeling profession is overcrowded for the reason that it is interesting, exciting, pleasant, lucrative, and easy work.

"THERE is no training required, really," he declares. "The first step a girl has to take in order to become a model is to send in sample photographs of herself, preferably some outdoor snapshots. The chief requirement for a model is that she must photograph well. We can usually judge that from these snapshots. Then, on our say-so, she is sent over to a studio where three test-shots are made. If these turn out well, she is registered in our books and put to work. The average model lasts about four years. She is usually tall—and she is always poised. She may have the prettiest face in the world, but if she dresses badly, she is out. She has to develop a 'dress-sense,' and this eventually becomes her greatest asset.

"Also," this Guild head added, "it does not necessarily follow that, because a girl is pretty, she will photograph well. I have seen a raving beauty turned down because there was something lacking when the camera told the story. I know plenty of girls, not so pretty, who, because of a certain something or other, photograph like a million dollars."

The experience a girl acquires while going through the model game is invaluable later on in her career if she goes on the stage or into the movies. She knows how to walk, to smile, to talk, to listen, to look, to stand up, to sit down, to cross her knees, to droop her hands—all with the idea of showing off her best points to the utmost advantage. She is exactly like a colt that has been trained for the thoroughbred class—and makes it.

WAKE UP YOUR LIVER BILE— WITHOUT CALOMEL

And You'll Jump Out of Bed in the Morning Rarin' to Go

THE liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores.

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NO NOTES · NO SCALES · NO EXERCISES!

If you can whistle, sing or hum—you have Talent. Let a popular radio pianist train your hands in THIRTY DAYS. TEN LESSON METHOD sent postpaid for $1.00 or pay postman $1.00 plus postage. NOTHING MORE TO BUY. Be your own TEACHER! Results Guaranteed. Accordion charts included free.

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NEW DRY-CLEANING CLOTHES BRUSH. Revolutionary invention. Banishes old-style clothes brushes forever. Never anything like it! Secret chemical plus unique vacuum action. Keeps clothing spic-and-span. Also cleans hats, drapes, window shades, upholstered furniture, etc. **Saves cleaning bills.** Low priced. AGENTS WANTED. Hustlers making phenomenal profits.



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a girl who would appreciate an *interesting* Christmas gift? . . .

A gift that would flatter her alertness, her smartness, her good taste? . . .

A gift that would last for a whole year—and never lose its appeal? . . .

Then a year's subscription to Movie Classic is the gift for her!

Send us her name, with the subscription price of $1.00 . . . and we'll see that she receives a handsome gift card from you at Christmastime, together with the first of her twelve gifts from you!

A YOUNG and extremely frightened girl came into the Powers' office a few years ago. Mr. Powers looked her over. She had a perfect figure. Her name was Ruby Stevens. She was singing in some night club at the time, and wanted to pick up some extra money. She shot right into the popular class, and often worked every day in the week, posing all day, then dancing at night.

Later on, she went to work for stage-producer David Belasco, and changed her name to Barbara Stanwyck. Does she ever think of the days when she almost burst with pride and happiness at receiving twenty-five dollars a pose? That, in itself, is a record achieved by only about a hundred models in the whole profession, even today.

Another movie favorite who clicked before the commercial studio camera is Madge Evans. She started as a baby and for about seventeen years worked as a model, and is still remembered around the studios as one of the prettiest and most popular in the profession.

Mary Astor, Constance Cummings, Jean Muir (known as Jean Fullarton before she went into the movies), Helen Vinson, Betty Compton, Paulette Goddard, Judith Allen, William Haines and Neil Hamilton are among those who worked for several years as models. Joan Blondell is another celebrity who pulled herself up from obscurity via the model route. She attained a unique reputation among the various sources employing models. She was not only pretty, but patient—a very hard worker. She took on all the jobs she could possibly get, and no amount of trouble seemed to bother her. All the artists clamored for her services. Anita Louise and Tom Brown both were child models in New York. Anita's name was then Anita Fremault.

BETTY FURNESS has just been named by M-G-M as one of six likely stars of the near future. Betty served her apprenticeship as a model for some time in New York. She is one of the most recent recruits from the model field, but there is a constant quest for more in the profession.

Handsome Robert Allen—who appeared with Grace Moore in *Love Me Forever*—is an example of how the producers are combing the model field to get more fodder for that insatiable screen machine. Less than a year and a half ago he was listed on the male sheet at a model agency as Theodore Baehr—a Dartmouth College boy who had worked his way through school and, every summer, posed whenever he could get a job around the commercial studios.

Little Charlotte Henry, of *Alice in Wonderland* fame; Jean Arthur, who is fast rising to star prominence; Philip Reed are a few more to add to the list of screen players who are ex-models. I could name a hundred others.

There is no worse bugaboo in the mind of a movie producer than the question: "Where can I find new faces?"

And one good answer still is: "Well, every professional model is a potential star!"

SKINNY WEAK NERVOUS RUNDOWN? Science Says "Feed Iodine Starved Glands to add 5 Lbs. in 1 Week—Gain New Strength and Energy!"



AS THE result of tests covering thousands of weakened, rundown, nervous, skinny folks, science now claims that it is GLANDS STARVING FOR IODINE that keep you pale, tired-out, underweight and ailing. When these gland don't work properly, all the food in the world can't help you. It just isn't turned into "stay-there" flesh, new strength and energy.

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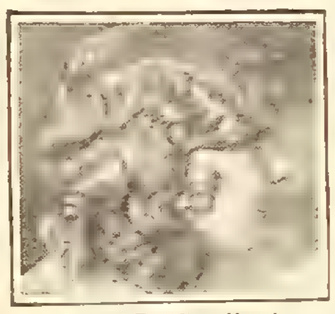
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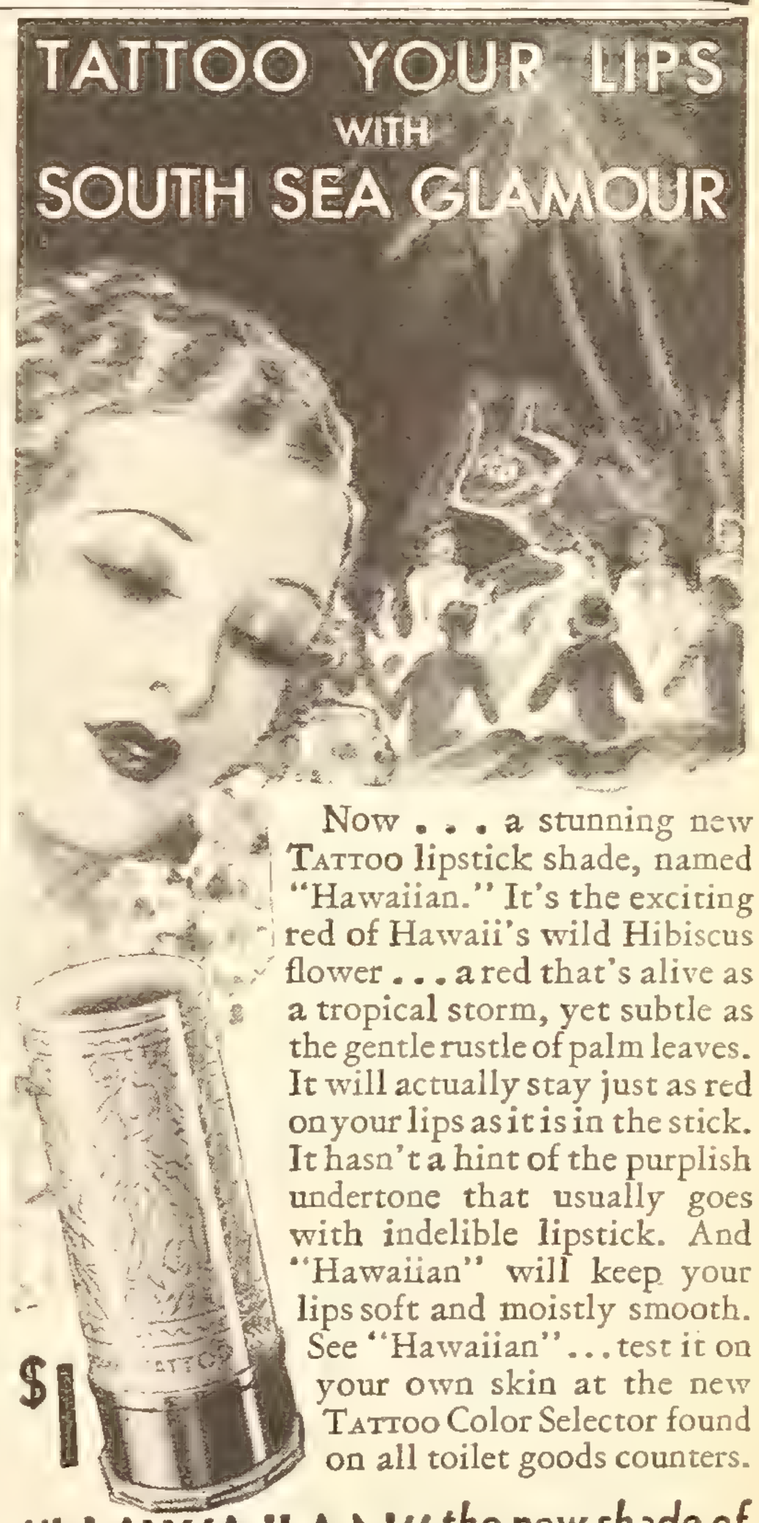
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MODERN MECHANIX & INVENTIONS MAGAZINE

Tibbett Returns—in Triumph

[*Continued from page* 34]

with a tremendous love of fine music, he wants to play an important part in bringing it to the average American.

One day, between scenes on the *Metropolitan* set, he said: "The screen has become the singer's greatest opportunity. That's why I'm so anxious to succeed."

With so much at stake, Lawrence Tibbett would have been excusable had he displayed the traditional operatic temperament. Instead, he has been the pal of everyone on the set. I've never heard any great star so unanimously and so enthusiastically praised by his fellow workers.

THE story of *Metropolitan*, strangely enough, closely parallels the real-life story of its star. It deals with the struggle for recognition of a talented young singer whose cardinal sin was his failure to study abroad and who, consequently, was denied an opportunity at the Metropolitan Opera House by the tradition-bound directors. Tibbett fought exactly that same battle. Born on a California cattle ranch, obliged to support a family before he was old enough to vote, he had neither the time nor the money for study in Europe. He climbed to success by drudgery, singing in church choirs, in theatre prologues and finally in unimportant concerts.

In addition to Tibbett, the principal players in the brilliant cast of *Metropolitan* are Virginia Bruce, Alice Brady, Cesar Romero, George Marion, Sr., and Luis Alberni. Virginia Bruce, cast in the rôle of a wealthy society girl who is trying, incognito, to win success in opera, has a chance to sing several operatic arias. Tibbett contends that she has one of the finest natural voices he has ever heard. Alice Brady, who gave up a musical career of her own because of her success in drama, plays a would-be prima donna, a near-comedy character, who adopts Tibbett as a protégé.

Most of the scenes in the picture center around the opera house, yet music never transcends the dramatic plot in importance. Rather, it augments and plays a definite part in developing the plot. Tibbett believes that every song must have a definite place in the story if opera is to be popular on the screen.

In *Metropolitan*, you will hear him sing arias from *The Barber of Seville*, *Carmen*, and *Pagliacci*. He also sings a number of the songs which have been most popular with his concert audiences —*On the Road to Mandalay*, *Vesta La Giubba*, and *Glory Road*.

On the set, one day, I heard him sing the Toreador song from *Carmen*. His voice filled the huge sound stage and for several minutes after he had finished, the five hundred "extras" in the "opera house" sat spellbound. Then, completely disregarding the director's order, "Cut," they broke into a storm of applause that lasted fully ten minutes.

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They're the Topics

[*Continued from page* 10]

Hidden Valley. Her parents have bought a ranch home there. The valley is approximately 40 miles from Hollywood, and "Hidden" is a good name for it—since neither hard-surfaced roads nor telephone lines lead thither. . .

Mary Rogers, Will's daughter, who was appearing with a summer stock company in Skowhegan, Maine, when she received word of his tragic death, has had a screen offer from her father's friend, Samuel Goldwyn—and, though grateful, has refused it. Her father counseled her to get "some real training" on the stage before attempting the screen. . .

Hollywood now holds a new kind of record—the speed record of the world. Howard Hughes, producer of *Hell's Angels* and aviation enthusiasts, recently flew 435 miles an hour in a specially-built plane—and has received international recognition of his feat, which nearly ended in tragedy when his motor choked and died from lack of gasoline. . . Another near-tragedy almost occurred when Charles Bickford, making a scene with a 400-lb. lion for the jungle picture, *East of Java*, was bitten in the neck by the suddenly enraged animal. One tooth missed Bickford's jugular vein by a quarter of an inch. Only lightning-quick work saved his life; his injury may be permanent.

Frank *(Bring 'Em Back Alive)* **Buck,** just returned from another jungle jaunt with a new picture, *Fang and Claw,* says that you never can be sure you have tamed any wild animal. Remember the cute honey bear that was such a camp pet in *Bring 'Em Back Alive?* The little bear turned on Frank one day, clawing him in the knee. As a memento, he has a slight limp today.

Marlene Dietrich will have to move over and make room for Katharine Hepburn. For *Sylvia Scarlett,* Katharine had to have her hair clipped, boy-fashion. She got into the spirit of the thing so much that she is wearing boys' clothes off the screen.



Barbara Stanwyck has a new kind of rôle in *Annie Oakley*—bringing back to life a woman who made good in a man's world

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How Fred Astaire Looks at Life

[*Continued from page* 30]

about himself, our quarry was occupying the center of the stage, surrounded by the rest of the cast.

For one solid hour, we sat and watched Fred at work. Finally, a long recess was called. And, instantly, a distinct uneasiness came over Fred—who had been so completely at ease for an hour, doing his act. With strained casualness, he stepped down from the stage, approached us, shook hands with an embarrassed smile, and sat down.

I asked him if he liked life to be in quick tempo, like *The Piccolino,* or in slow tempo like *Smoke Gets in Your Eyes.*

"It all depends on the mood," he said, "and I'm changeable. But, in general, quick tempo—at least, when I'm working. It's more exciting, invigorating."

"Does that mean you like the city better than the country?" I asked. "I've heard that one of your secret ambitions is to retire to a farm."

"I was born in a city—Omaha, grew up in cities, and have always lived in cities. Maybe that's why I like the country . . . away from all the clatter and bang and rush. It's easier to be alive there. I want to own a farm. And I don't think it will wait until I retire, because I'm not retiring yet awhile. I like my work too well. And I'm not going to retire until I reach my peak and can step out in a blaze of glory. I'm not there yet—at least, I hope I'm not."

I told him that, on the screen, he gave the impression of being a well-groomed city slicker—shy, but smooth, nevertheless. He laughed, "It must be the clothes I wear. 'Clothes make the man,' you know."

His amazing screen success isn't half so amazing to anyone else as it is to Fred Astaire.

"When I went out to Hollywood the first time, to dance in *Dancing Lady* and *Flying Down to Rio,*" he said, "I never thought that I'd be staying. When I finished *Flying Down to Rio,* I packed my bag and went over to London, to appear in *The Gay Divorce* on the stage. I nearly fell over when I got a cable, telling me that I had clicked. That cable was the Eighth Wonder of the World!"

I volunteered that movie audiences had never seen anyone like him before. His answer, illuminated by that twisted, ironic smile of his, was: "You're probably right. They had never seen a *face* like mine before!"

From there, we went into success secrets, though we didn't call them that.

"All of my friends tell me I worry too much," he said. "Maybe I do. But I don't think I'd be anywhere today if I hadn't worried myself there. As a youngster, I had to worry to keep up with my sister, Adele—who was always a better dancer than I was. And now, every time something turns out better

than I thought it would, I worry about the next thing. 'Will it be as good?' I ask myself—and start working. Every time I make a picture, I lose several pounds. And I can't lose many more."

AUDIENCES, first attracted to him by his dancing, are now applauding him, as well, for being one of the finest comedians on the screen. And here is a revelation: *it was his dancing that made him an actor.*

He told me: "The way you dance isn't so important—though it counts plenty. The important thing is what you do *while* you're dancing, the business you tack on to it. You've seen dancers—and so have I—who are smooth in their footwork and can do a lot of clever, trick stuff; yet, somehow, they don't stand out. They look as if they're concentrating on their footwork. Every dancer works plenty hard, but the trick is to let audiences forget that—to let them watch you *enjoying* yourself.

"Personality is the greatest asset anybody on the stage can have," said Fred, "whether he's a dancer, an actor, or just a spear-carrier. And another prime asset is a capacity for hard work. You can't dream yourself or wish yourself or bluff yourself into stage success. You have to work—and like it—to get there."

Imagination and originality are two more prime essentials. As everybody should know by this time, Fred himself was the inventor of *The Carioca, The Continental* and *The Piccolino.* How does he contrive so many new steps?

"A great many people ask me that question," he says. "Whenever I go traveling, they ask me if I got ideas for a new dance from watching a Spanish fandango or a Russian folk-dance. I don't. I enjoy watching native dances, but I don't get hot flashes about ways to vary them. Right now, I'm supposed to be thinking of new dances for my next picture with Ginger Rogers, *Follow the Fleet*—in which, by the way, I'll play a sailor, not a 'city slicker.' And I haven't a single idea about what those steps will be. What I'll do, when I get back to Hollywood, is to lock myself in a room and just start shuffling. The ideas will come. You know how it is, sometimes, when you sit down to write a letter, and you don't know just what you'll write about? You put down a few words, and suddenly you begin to get ideas, until finally you've written about ten pages. Well, that's the way I do new dances."

Why does he dodge interviewers?

"They want to tell the world what I'm like in private life," he said, with blushing candor, "and I don't think that's important. People aren't going to go to theatres to see Fred Astaire, private citizen. They're going there to see Fred Astaire, public entertainer. And I want to make good on the strength of my performances, not on anything else."

And there you have Fred Astaire, five feet nine inches tall, sandy of hair and brown of eye, genius of entertainment and victim of self-consciousness, who admits, "I don't think I could be happy very long without music in the air."

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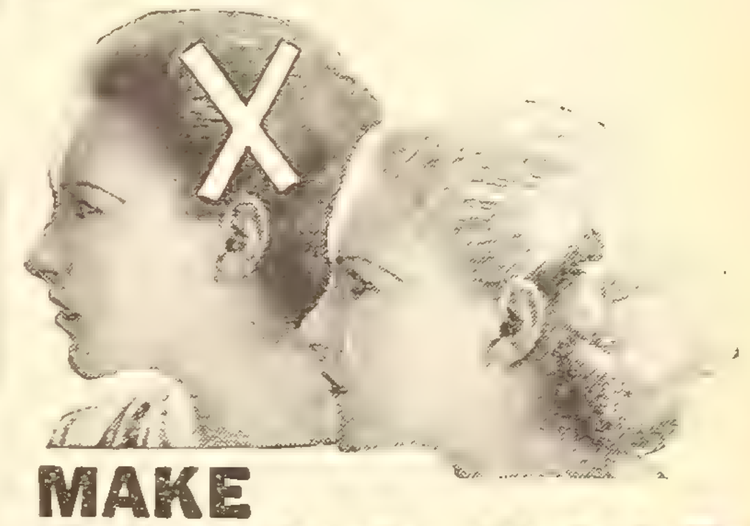
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—even in DARK shades

GLEAM with GOLD

in one shampoo WITHOUT BLEACHING

GIRLS, when your blond hair darkens to an indefinite brownish shade it dulls your whole personality. But you can now bring back the fascinating glints that are hidden in your hair and that give you personality, radiance—beauty. Blondex brings back to the dullest and most faded blond hair the golden beauty of childhood, and keeps light blond hair from darkening. Brownish shades of hair become alluring without bleaching or dyeing, camomile or henna rinsing. Try this wonderful shampoo treatment today and see how different it is from anything you have ever tried before. It is the largest selling shampoo in the world. Get Blondex today at any drug or department store.

Lost 55 Lbs.

WRITES MICHIGAN LADY "Look ten years younger!"

● Why put up with fat another day? Read what Mrs. L. R. Schulze, 721 S. Pleasant Street, Jackson, Mich., writes: "I reduced 55 pounds with RE-DUCE-OIDS. **I look ten years younger!...** and never was in such excellent health as I am since taking RE-DUCE-OIDS."

OHIO NURSE LOST 47 Lbs.—Gladysse L. Ryer, **Registered Nurse,** V. A. F. Cottage 2, Dayton, O., writes: "I lost 47 lbs. though **I did not diet.** My skin is firm and smooth." Others write of reductions in varying amounts, as much as 80 lbs., and report feeling better **while** and **after** taking RE-DUCE-OIDS. Why not do as these women have done? Start today with easy to take, tasteless RE-DUCE-OIDS, in tiny capsules.

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● Our **written guarantee:** If results do not satisfy, you get your **money back in full.** Don't wait, fat is dangerous! Sold by drug and department stores everywhere. **If your dealer is out, send $2.00 for 1 package or $5.00 for 3 packages direct to us.** (Currency, Money Order, Stamps, or sent C.O.D.) **Plain wrapper.**

FREE! valuable book

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GOODBYE, FAT!
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Joan Bennett—Doubly Successful!

[*Continued from page 26*]

has been thrice married. Barbara, the stage-struck one, who has given up the stage since becoming Mrs. Morton Downey. Joan, the schoolgirl.

Joan has attained the most of the three. Perhaps not in material things, but insofar as the fundamental values of life and art are concerned, the baby has forged ahead of the others. She is the only one of the three who has combined a happy marriage with a happy career successfully. And her double happiness makes her—along with Norma Shearer—the envy of every woman in Hollywood.

HOW has Joan done it? *By using her head!* That is the whole answer to the whole question.

Not only is she happy herself. In her home-life, she creates a happy atmosphere for two young children and a somewhat temperamental husband. I say "somewhat temperamental" because he is a writer, and all writers are cursed with more or less temperament.

"We do have a lot of fun," says Joan, quietly. "We both love to entertain, and we go out often. We know hordes of people, but so far we've managed to keep from getting into any one particular clique. I think the only way to keep out of trouble is to manage your friendships so that no one set can tie you up. You don't have to take sides when any quarrel gets started.

"Nothing very terrible can happen to you if you can see a funny side to it." she declares. "And after living with Gene for over three years, I've learned how not to take anything too seriously!" she adds. "He has given me a new set of values that make me feel I wouldn't change places with anyone in the world. I don't envy the most famous star. I would rather have what I have—my husband, my children, and my home—than all the fame in the world."

Joan's physical appearance makes the words sound fantastic. She is so little, so young, so utterly feminine!

Her practical outlook on life has made her successful in everything she has undertaken. This shows in her work, as well as in her home. She likes to act for the screen, but her real ambition is to go on the stage. And she wants to act in rôles that will prove her ability. She knows better than anyone else what she can, or cannot do, and has an uncanny instinct for the right thing.

It is this instinct that has permitted her to combine work and domesticity. She has been able to keep a perfect balance between the two. The matter is a difficult one, as every woman knows.

Joan's house is furnished throughout in the English fashion. The laughter of her children, "Ditty" (who answers to Diana on state occasions) and the

[*Continued on page 81*]





50 Ways to make money in PHOTOGRAPHY

Fascinating, profitable occupation. COMMERCIAL, NEWS, PORTRAIT, MOTION PICTURE Photography. Personal Attendance and Home Study training. 25th year. Let us show you the wonderful opportunities for a successful career in this growing field. Free booklet.

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Women, girls, men with faded, gray, streaked hair, shampoo and color your hair at the same time with my new French discovery—"SHAMPO-KOLOR". No fuss or muss. Takes only a few minutes to merely shampoo into your hair any natural shade with **"SHAMPO-KOLOR".** No "dyed" look, but a lovely, natural, most lasting color; unaffected by washing, or permanent waving. **Free Booklet. Monsieur L. P. Valligny, Dept. 19, 254 W. 31st St., New York City.**

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If you suffer with those terrible attacks of Asthma when it is cold and damp; if raw, Wintry winds make you choke as if each gasp for breath was the very last; if restful sleep is impossible because of the struggle to breathe; if you feel the disease is slowly wearing your life away, don't fail to send at once to the Frontier Asthma Co. for *a free trial* of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered for a lifetime and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address: Frontier Asthma Co. 96-A Frontier Bldg., 462 Niagara St., Buffalo, N. Y.

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They were getting on each other's nerves. Intestinal sluggishness was really the cause—made them tired with frequent headaches, bilious spells. But that is all changed now. For they discovered, like millions of others, that nature provided the correct laxatives in plants and vegetables. Tonight try Nature's Remedy (NR Tablets). How much better you feel—invigorated, refreshed. Important—you do not have to increase the dose. They contain no phenol or mineral derivatives. Only 25c—all druggists.

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FREE: Beautiful 5 Color—1935-1936 Calendar Thermometer with the purchase of a 25c box of NR or a 10c roll of Tums (For Acid Indigestion). At your druggist's.

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$2000.00 FOR 1¢

We pay the world's highest prices for old coins, encased postage stamps and paper money. Large Copper Cents up to $2000.00 each, Half Cents $250.00, Indian Head Cents $50.00, 1909 Cent $10.00, Half Dimes $150.00, 25c before 1873 $300.00, 50c before 1879 $750.00, Silver Dollars before 1874 $2500.00, Gold Dollars $1000.00, Trade Dollars $250.00, 1822 $5.00 Gold Piece $5000.00, Old Paper Money $26.00, Encased postage stamps $12.00, Certain Foreign Coins $150.00 etc. Don't Wait! Send Dime Today for our large illustrated list before sending coins.

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WHEN a great writer does a pen-portrait of a great actor—there are thrills in store for readers!

Don't Miss

"Warner Baxter—and Women" *by* Jim Tully

in January
MOVIE CLASSIC

Handy Hints from Hollywood

ONE of the most ingenious home conveniences that has made an appearance in Hollywood is the Howe Hostess Ironing Table. Its simplicity of operation and its compactness have made it invaluable in studio dressing-rooms . . . and small apartments. It can be tucked away in the smallest closet when not in use and can be brought into action instantly.

* * *

Glenda Farrell not only has a new house, but a new interest in household problems. Wash day problems, for example. She has discovered, like many another woman, that clothes will last longer if laundered with soap that does not require a water softener. Glenda has found one—Rinso.

* * *

Arline Judge knows how to keep her bridge tables safe. She provides her guests with "Card Partners"—which are combination ash-trays and glass-holders that will clamp on any card-table legs—well below the edge of the table.

* * *

Raquel Torres, who has just gone over to England for a visit, left her house spic and span . . . with particular emphasis on rugs and upholstery, which are favorite banqueting-places of moths. She supervised the cleaning personally and saw that it was done with Vapoo. To use this wonder-worker, just dissolve the powder in water and then brush furniture or rugs with the solution. With each whisk of the brush, off come dirt and stains.

* * *

Ann Sothern is noted for her Hollywood after-theatre parties . . . and her cooking specialty, hot-cakes. There is only one way to cook them, says Ann, and that is never to use grease—"which ruins them." So she uses a Club Aluminum griddle.

* * *

Venetian blinds are in vogue in Hollywood these days! They're inexpensive. And they won't crack, fray or pinhole. The Clopay brand costs only fifteen cents per blind; the Fabray washable blind, only forty-nine cents.



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Quickly—Safely—Scientifically
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The sharp tack-like point of a corn—under shoe pressure is forced deep into sensitive flesh and nerves that carry piercing pains through the body. That's why a corn seems "to hurt all over."

To stop torture instantly—center the dainty soft felt Blue-Jay Pad over the sore area. Shoe pressure is lifted and pain ceases. Pad is securely held with exclusive Wet-Pruf Adhesive strip (waterproof, soft kid-like finish—won't cling to stocking).

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Keeps Skin Young

Absorb all blemishes and discolorations and make your skin smooth, soft and healthy with the daily use of pure Mercolized Wax. This single, all-purpose beauty aid is the only cream necessary for the proper care of your skin. Mercolized Wax cleanses, softens, lubricates, bleaches and protects. Invisible particles of aged skin are freed, clearing away freckles, tan and other blemishes. Your complexion becomes so beautifully clear and velvety soft, your face looks years younger. Mercolized Wax brings out the hidden beauty of your skin.

Phelactine removes hairy growths—takes them out—easily, quickly and gently. Leaves the skin hair free. Phelactine is the modern, odorless facial depilatory that fastidious women prefer.

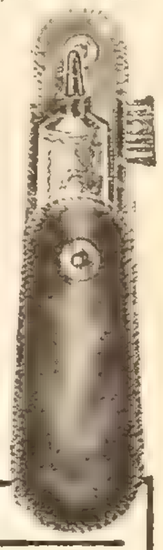
Powdered Saxolite
is a refreshing stimulating astringent lotion when dissolved in one-half pint witch hazel. It reduces wrinkles and other age lines. When used daily, Saxolite refines coarse-textured skin, eliminates excessive oiliness and makes the skin glow with fresh, warm, youthful color.

NEW CREAM MASCARA

needs no water to apply—really waterproof!



Beauty authorities—and women everywhere—are praising TATTOO, the new *cream* mascara that actually keeps lashes silken-soft instead of making them brittle. More waterproof than liquid darkeners; far easier to apply than cake mascaras! Simply squeeze TATTOO out of the tube onto the brush, whisk it over your lashes and there they are . . dark, lustrous and lovely, appearing to be twice their actual length! Can't smart. Absolutely harmless. Cry or swim all you like; TATTOO won't run or smear! TATTOO your lashes once and you'll never go back to old fashioned mascara. In smart rubber lined satin vanity, with brush, 50c everywhere.



SEND FOR 30 DAY TUBE

TATTOO, 11 E. Austin Ave., Dept M50 Chicago
10c enclosed. Please send 30 day tube Tattoo Cream Mascara with brush. ☐ Black ☐ Brown ☐ Blue (Check color desired)

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Street.....

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Send Underwood No. 5 (F. O. B. Chicago) at once for 10 days trial. If I am not perfectly satisfied I can return it express collect. If I keep it I will pay $3.00 a month until I have paid $44.90 (term price) in full.

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Town_____ State_____

Screen-Struck

[*Continued from page 65*]

and tell him I had been a fool, but the words stuck in my throat. Then my mood changed. So he thought I had been bragging about my success, did he? Wait until he saw my picture—wait until he saw me with a new contract! He was fair and honest, and he would acknowledge he had been wrong. Then I would say I was sorry, too, for "putting on an act." It would be all right; it *had* to come right! My confidence came back, my head went up.

ON my way out of the studio, the doorkeeper called to me, "Mr. Burnham would like to see you."

My heart leaped. At last I was going to do another picture. But for more money—I intended being firm about that. Perhaps he would offer me a long-term contract . . . surely, I had been good enough to warrant it. I pulled my nerves together.

In his vast paneled office, Mr. Burnham was alone. He offered me a seat, very politely.

"Miss Le Grange," he began, "I hope you have enjoyed your visit to Hollywood. It has been a pleasure to have you with us, and I hope you will take back pleasant memories."

A cold wave swept over me and I stared at him incredulously. "Mr. Burnham!" I said, with white lips. "What do you mean? Do you—oh, you can't mean I'm . . . fired?"

He smiled a little sadly, and patted my hand. "I hate to put it that way, my dear," he said, "but I'm afraid we just can't use you. Don't take it too hard. At least, you've had a chance in pictures, which is more than most girls get. It's better for you to know the truth now."

"But it can't be!" I cried, feeling as if a knife had been thrust through my heart. "The picture—surely I looked well, surely. . . ."

"It's true that you photograph well," he interrupted, "but you have a great deal to learn about acting. Your voice, your accent, your timing—they're all wrong. Now, why not be a sensible little girl and go home? We'll pay your expenses, of course."

"No!" I cried, springing to my feet. "Never! I couldn't. Besides it's not fair, what you've done!"

"A lot of things that happen in the industry don't seem fair," he admitted with a sigh. "Somehow, it happens so. I wish it were otherwise. . . . In any event the cashier will have a check for you. Whether you use it to go home or not is your own affair. In any event, good luck to you—and goodbye!"

He held out his hand. Automatically, I took it. Then I turned slowly and went out into the cruelly bright California sunlight.

Continued in January
MOVIE CLASSIC

Stop.. WORRY OVER *tell tale* GRAY HAIR



Now, without any risk, you can tint those streaks or patches of gray or faded hair to lustrous shades of blonde, brown or black. A small brush and Brownatone does it. Prove it—by applying a little of this famous tint to a lock of your own hair.

Used and approved—for over twenty-four years by thousands of women. Brownatone is safe. Guaranteed harmless for tinting gray hair. Active coloring agent is purely vegetable. Cannot affect waving of hair. Is economical and lasting—will not wash out. Simply retouch as the new gray appears. Imparts rich, beautiful color with amazing speed. Just brush or comb it in. Shades: "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

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The amazing action of Pedodyne is truly marvelous, and a boon to those whose bunions cause constant foot trouble and a torturing bulge to the shoes. It stops pain almost instantly and with the inflammation and swelling reduced so quickly you will be able to wear smaller, neater shoes with ease and comfort. Prove it by actual test on your own bunion. Just write and say, "I Want To Try Pedodyne." No obligation.
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Have you

sent in your ballot in MOVIE CLASSIC'S fascinating poll of readers?

Vote for the story—and the star—you would like to see in "the wide-awake magazine of the screen"! There are prizes for interesting titles—and you must have title ideas . . .

See page 10 for the details.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Movie Classic, published Monthly at Mount Morris, Ill., for Oct. 1, 1935.
State of Minnesota }
County of Hennepin } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. M. Messenger, who, having been duly sworn according to law, deposes and says that he is the business manager of the Movie Classic and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture Publications, Inc., Minneapolis, Minn.; Editor, James E. Reid, New York, N. Y.; Managing Editor, Laurence Reid, New York, N. Y.; Business Manager, W. M. Messenger, Minneapolis, Minn.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Motion Picture Publications, Minneapolis, Minn.; Fawcett Publications, Inc., Minneapolis, Minn.; W. H. Fawcett, Breezy Point, Minn.; Roscoe Fawcett, Minneapolis, Minn.; C-A Publishing Co., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

W. M. MESSENGER,
Business Manager.

Sworn to and subscribed before me this 30th day of September, 1935.
(SEAL) ESTHER V. MAUSEL.
(My commission expires May 7, 1941.)

Have You MOVIE TALENT ?

SCREEN PLAY offers you a marvelous opportunity for a FREE SCREEN TEST and in addition will give free trips to Hollywood to those who win the tests. All the details of this great opportunity will be found in the December issue of SCREEN PLAY.

EDITED IN HOLLYWOOD

SCREEN PLAY is ENTIRELY written and edited in Hollywood by writers and editors who are in constant contact with the studios and with the stars. Only by regularly reading SCREEN PLAY can you be sure that you have the full story of what is happening in the cinema capital.

ON SALE AT ALL NEWS STANDS



Tullio Carminati's Immortal Love

[*Continued from page* 68]

was playing. It was the first time I had come face to face with her in the midst of a play. I was unable to do anything but stare, completely forgetting the audience. Not until the prompter rapped sharply with his book did I remember who I was, where I was, and what I was to do."

When Duse died suddenly, following an attack of influenza, Tullio deserted the stage for many months. Later, continuing his career, he rose to such a position of eminence that Joseph Schenck signed him for films in 1926.

Oddly, his first picture appearances met with little success. Few can remember the fact that he appeared in several important pictures (such as *The Bat, The Duchess of Buffalo, The Patriot* and *Three Sinners)* with Constance Talmadge, Florence Vidor, Pola Negri, and other actresses of the silent era.

As everyone knows, his success in Hollywood dates from his appearance with Constance Bennett in *Moulin Rouge* and with Ann Harding in *Gallant Lady,* and particularly from his hit performance opposite Grace Moore in *One Night of Love.* Since then, although constantly in demand, he has refused to sign long-term studio contracts, preferring to appear when he chooses in films to his own personal liking.

That he still cherishes a love that is beyond ordinary understanding explains the hidden power of his appeal, for no man who has encountered such a supreme emotional experience as Carminati did with the immortal Duse can emerge without a vital emotional spark in his own heart.

Joan Bennett—Doubly Successful!

[*Continued from page* 78]

baby Melinda, whom Gene considers the eighth wonder of the world, sounds through the house at all times.

Says her mother, Adrienne Morrison, "I think it's perfectly marvelous to see what Joan has done with her life. There are very few youngsters who can recover from a disastrous marriage at sixteen and motherhood at seventeen, and then remake their lives as successfully and happily as Joan has."

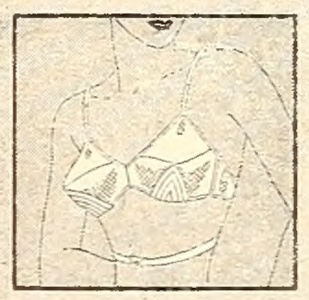
The Powers-that-Be thought well enough of her efforts in *Private Worlds* and *Mississippi* to sign her up for the next two years at a price that would bring tears of envy to your eyes. Since signing the contract, she has made *Two for Tonight* with Bing Crosby at Paramount and *Rich Girl's Folly,* co-starring with George Raft, at Columbia. And only recently she finished *The Man Who Broke the Bank at Monte Carlo* for Twentieth Century-Fox, playing opposite Ronald Colman. You'd better keep your eye on Joan—for that girl is going places!



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To accomplish a lovely classic roundness of contour, Maiden Form creates "Inter-Lude" brassieres which—by semi-circular stitching—give firm uplift support with a slight separation between the breasts. Made in simple bandeau style or with 2-, 4- or 6-inch diaphragm band.



"Over-Ture"—the brassiere with little stitched "petals" under the breasts for extra-firm support—now obtainable in a completely backless version, for evening wear. Send for free booklet FN—Maiden Form Brassiere Co., Inc., New York, N. Y.

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See *New Shopping Finds*—page 12 —for Christmas suggestions



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Just As You Say..

MOVIE CLASSIC'S readers say what they think—and win prizes with their letters



Ginger Rogers, who has just finished *Tamed,* her first solo starring picture, is the new Favorite No. 1 of readers, by actual vote. Can you tell us why?

$15 Prize Letter

Success Secret—Why does the tide of screen stars' popularity so frequently ebb and flow? Is it a problem of glamor, or sex-appeal, or stories? Every member of our family had a different explanation until Junior exploded his bombshell: "Say, what about Will Rogers? How will you explain a great man like him?"

The question made us realize how far from the basic truth about box-office appeal we were.

True, Rogers was a wit, a fine comedian. But others have been as good as he. He was lovably human, natural. But so have been other actors. Then what was it that endeared him to the public year after year? Grandmother had the answer: "It was because Will Rogers loved people *more* than he loved himself. Remember how he said: 'I never met a man I didn't like'?

"Any actor who can say *that* truthfully doesn't need to worry about holding his following. A warm heart is as apparent on the screen as anywhere else. That's why we loved Marie Dressler. That's why we loved Will."—*Mrs. A. S. Troxell, Frye Hotel, Seattle, Wash.*

$10 Prize Letter

Hands Across the Sea—As an English movie-goer, I should like to express through your magazine an appreciation of the magnificent way in which the American picture industry has produced such excellent films as *Lives of a Bengal Lancer, David Copperfield* and others, which are so British in spirit. Such pictures should do much to cement the friendship between our two peoples.

Perhaps the most significant thing about these pictures—*Bengal Lancer* in particular—is the way in which typical American stars portrayed typical British characters. The result of this is the realization on this side of the Atlantic that the average American is not the gum-chewing hustler beloved by cartoonists, but actually differs little from the average Britisher.

Now that our own studios are finding other plots besides continual "drawing-room dramas," filmgoers will benefit by the rivalry between Hollywood and English companies.—*Reg. Foggin, 14 Weld Road, Withington, Manchester, England.*

$5 Prize Letter

Unappreciated—Don't you think the screen director seldom gets the credit due him from the public? His name is infrequently heard in the conversations of movie-goers, yet he is an important, if not the most important, person in every production.

He is responsible for the interpretations of all the players in every variety of character. He knows human nature to the core. He must know good acting. He has to manage the entire cast, the property men, and the photographic sound crew. He sees that everything runs smoothly, allays jealousies, secures maximum cooperation. And with it all he must avoid nervous prostration. All hail to the director!—*Milton Landau, 609 West 137th St., New York City.*

$1 Prize Letters

Several months ago, a MOVIE CLASSIC reader suggested that Shirley Temple should play the title rôle of Peter Pan. *Other readers jumped at the suggestion, both pro and con. Several thought that Freddie Bartholomew should play* Peter, *with Shirley as* Wendy. *Now comes still another suggestion:*

Virginia as *Wendy?*—Shirley Temple is not the type to play *Peter Pan.* In the first place, she is much too small for the part, besides having a personality altogether different from that of the impish, boastful *Peter.* I think that Freddie Bartholomew, with his boyish charm, his wonderful acting ability, and his perfect diction, would be an ideal *Peter Pan.* Also, I suggest Virginia Weidler, the charming, sincere *Little Sister* of *Laddie,* as a "natural" for the part of *Wendy.* Each of these children alone captivated the movie-going public. Together, what would they be? Perfection!—*Jacqueline Moffatt, 2923 S. Hope St., Los Angeles, Calif.*

In October MOVIE CLASSIC, Reader T. M. Feemann started something by intimating that movie stars are too clothes-conscious. We have been deluged with letters of protest, of which this is typical:

New Styles Important—Reader Feemann must be of the male of the species. It is true that a famous actress does not have to depend on the latest creations to be heralded for her performance, but I daresay that if our critic saw a favorite wearing a 1932 model gown in a 1935 picture, the thought would be, "That actress is losing her appeal." Good clothes and fashionable clothes are necessary for the happiness and success of a woman, whether she is Mary Brown of Peoria or Sylvia Sidney of Hollywood.—*Beatrice Spasoff, 1726 M. Street, N. W., Washington, D. C.*

Bergner Passed the Test—I saw Elisabeth Bergner's *Escape Me Never* six weeks ago and I still am enjoying it. It stands out on the movie horizon clear cut, symbolic and dignified. Of the eight or ten pictures I have seen since, I have only a scene here and a line there—but Bergner, the tragic little imp, pops into my mind often, and I like to have her!

My own test of a good movie is the same as my test of merchandise: Has it quality? Will it serve its purpose? And—do I really want it? *Escape Me Never* is my best movie buy so far this year.—*Mrs. J. G. Riley, Sillman Hotel, Spokane, Wash.*

Here is an interesting topic for discussion—the test of a good picture. What is your own personal test?

Nominated for Award—I wonder if many MOVIE CLASSIC readers will approve of the list of ten screen performances I would consider worthy of the Academy Award of 1935? The list follows:

(1) Freddie Bartholomew in *David Copperfield;* (2) Victor McLaglen in *The Informer;* (3) Noel Coward in *The Scoundrel;* (4) Paul Muni in *Black Fury;* (5) Pat O'Brien in *Oil for the Lamps of China;* (6) Katharine Hepburn in *Alice Adams;* (7) Charles Laughton in *Ruggles of Red Gap;* (8) Julie Haydon in *The Scoundrel;* (9) Bette Davis in *Bordertown;* (10) Gary Cooper in *Lives of a Bengal Lancer.*—*Albert Manski, 69 Pinckney St., Boston, Mass.*

Reader Manski is rushing the award season by several months, perhaps on the theory that it's better to be early than late. And so it is. Would your own ten nominations include more actors than actresses, as his does? Why not take a piece of paper and pencil and jot them down? And send us your list?

WHAT is *your* favorite movie topic—*your* reaction to new pictures, new performances—*your* newest idea for the betterment of films?
Tell us, and you will also be telling the world. *And* be in the running for one of these cash prizes for each month's best letters: (1) $15; (2) $10; (3) $5; all others published, $1 each.
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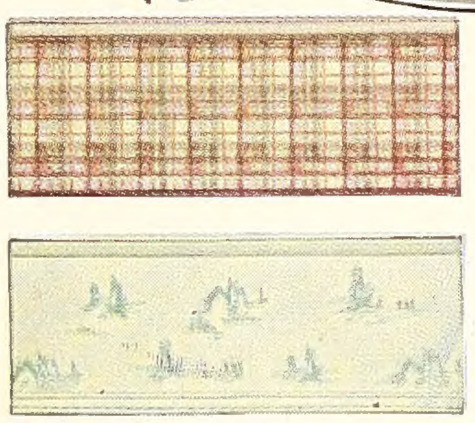
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